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COURTENAY THORPE.

LEXINGTON'S MANAGER.



Above is a picture of Charles Scott, the popular and enterprising manager of the Lexington, Ky., Opera House. Mr. Scott is a native Kentuckian, having been born in Clark county, on Feb. 3, 1854. He first engaged modestly in the theatrical business in 1881, when he rented the old Opera House in Lexington by the night and took the companies played out into the surrounding towns. The old Opera House was burned in 1885. In the season of 1887-88 the handsome new Opera House was built and opened, and Mr. Scott became its lessee and manager for a period of ten years. It is therefore in its sixth prosperous year under his direction. Mr. Scott plays none but the best attractions, and a limited number of them. He would prefer to keep his theatre closed rather than to play a poor company or to injure the prospects of a good one. Lexington is easily accessible, and the Opera House is one of the finest in that part of the country. It will seat 1,500 persons, and has all modern conveniences. Mr. Scott has just leased the Paris, Ky., Opera House, which he will run in conjunction with his Lexington Theatre.

MRS. HOLMAN'S BENEFIT.

At the benefit performance tendered to Harriet Holman in the Star Theatre last Tuesday William H. Crane appeared as General Boun in *The Grand Duchess*, it being his first trial in opera for twenty years. His performance showed that his early training had not been forgotten. Other pupils of Mrs. Holman that appeared were Perugini, who played Private Fritz, and Amelia Scererville, who, with Henry E. Dwyer, gave a scene from *Adonis*. Eugene Ormond, Fritz Williams, Maud Harrison, and Bessie Tyne appeared in *The Open Gate*, and Agnes Booth, supported by Eugene Ormond and John Finlay, presented *Old Love Letters*. James T. Powers and Harry Conner added to the entertainment, and May Irwin and May Robson, with the six puppets, appeared in several scenes from *The Poet and the Puppets*. Mr. Crane introduced Mrs. Holman and thanked the audience in her behalf. The performance netted \$1,000.

ADA LEWIS NEW OPPORTUNITY.

As exclusively announced in last week's Mirror, Ada Lewis will retire from Harrigan's stock company at the close of the present season. On Wednesday last Miss Lewis signed a contract with Rich and Harris by the terms of which she will be featured in the starring tour of Peter F. Daily in his new comedy, *A Country Sport*. The retirement of Miss Lewis from Harrigan's popular company was not unexpected. To a Misson man she said: "I have been anxious to make a change for some time. Not that I am dissatisfied with my treatment as a member of Mr. Harrigan's company, for it could not have been better; but because I wanted to show my friends I was suited to other parts than that of 'the tough girl.' My opportunities in *A Country Sport* are excellent, and I shall certainly make the best of them."

LOST A DIAMOND.

Corinne resided at the Clarendon Hotel while performing in Brooklyn last week. On Monday morning, after leaving the hotel, she missed a valuable diamond ring which she remembered having left in her room on a bureau. She at once telephoned to the hotel requesting that the ring be secured and kept for her. A negro boy, Frank Ede, answered the telephone. Without notifying the clerk he took the key of Corinne's room and after a short absence returned and hung it in its place without explanation. When Corinne failed to find her ring the boy was arrested. He admitted that he had searched the room, but denied that he had the valuable.

TUXEDO NEXT SEASON.

The present season of *Tuxedo* will close at Denver on May 5. Next year this production will be made doubly strong by important changes in construction, and the addition of many novelties. The author, Ed. Marble, will make the changes and direct the stage. In its new dress, *Tuxedo* will present Hughie Dougherty's Minstrels, and the Grenadier Concert Band will be a feature of the entertainment. George E. Hawes, the well-known New England manager, will direct the enter-

prise, which will be booked by Klaw and Erlanger.

COURTENAY THORPE.

A portrait of that clever actor, Courtenay Thorpe, adorns *The Mirror's* first page this week. Mr. Thorpe was born in Garrick's Villa, on the bank of the Thames, in Hampton, England, and it is not unlikely that he early became imbued with a histrionic instinct quite appropriate to this home of the famous actor. Mr. Thorpe is a grandson of the Countess of Pomfret, who married Doctor Thorpe, a little Irishman who was rector of a place of worship so fashionable—known as Belgrave Chapel—that he had among his congregation earls, marquises and an occasional duke of the blood royal who slept comfortably from eleven to one on Sunday under the little rector's religious administration. Doctor Thorpe, however, despite the spiritual and physical quietude of his more noted listeners, was the most celebrated preacher of his day, and was once offered the bishopric of London by the Queen. The reverend doctor had a large family, his second son, Frank, being the father of Courtenay, who was an only son. After a liberal education in England, Courtenay went to Paris, where he lived in the house of and studied under Dr. Cros, the master of elocution at the Conservatoire. This eminent teacher strengthened young Thorpe's impulse for the stage. While in Paris Courtenay also attended the classes of Talbot, the great comedian of the Théâtre Français. He afterward studied for a year in Germany, and on his return to England began his stage career as a super in Henry Irving's Lyceum Theatre. Here he remained for one season, when he was engaged for the stock company of the old Richmond Theatre, memorable as the scene of many of Edmund Keene's triumphs. During Mr. Thorpe's season at 'his theatre' he played a long line of parts, ranging from *Hamlet* to *Hamlet*. He next supported Mrs. Scott Siddons at the Haymarket, where he attracted honorable attention. He then played in support of Miss Lytton, Mrs. Langtry, Miss Fortescue, and others, finally meeting with great favor as Mercutio in a tour of the United Kingdom in Irving's production of *Romeo and Juliet*. He was afterward engaged by Rosina Vokes for her first American tour, and remained with her for seven successive years. He is now playing Sir Charles Pomander very successfully in Rose Coghlan's production of *Peg Woffington*.

UNDER NEW MANAGEMENT.

The Grand Opera House at Nashville, Tenn., has passed into the hands of a new management that will fully sustain the high reputation of this theatre in the past. The lessees are Jack Curry, one of the best known men in the profession, and Thomas J. Boyle, who for a number of years has been associated with Henry Greenwall. They will book none but the best attractions and when these cannot be secured it is their announced policy to keep the theatre closed and to protect their patrons and clientele. Among the stars and attractions that have been secured already for the coming season are Modjeska, Wilson Barrett, Richard Mansfield, Nat C. Goodwin, Thomas Q. Seabrooke, James T. Powers and others of equal prominence. The American Theatrical Exchange, 2180 Broadway, will be the sole New York representatives of this theatre.

A NEW OPERA COMPANY.

The Murray and David Opera company left yesterday for Pittsburgh. They numbered forty-five people, and were furnished with a special coach and baggage car. Their season is to last four or five weeks. Dorothy will inaugurate their season, and Clover, Amorita, *The Bohemian Girl* and *Mikado* will be given in succession. After the Pittsburgh engagement, which will be played at the Duquesne Theatre, the company will go to Buffalo, where they have contracted for an all Summer season at the Standard Theatre. The company is composed of J. K. Murray, Frank David, George H. Broderick, Fred Huntley, Robert Broderick, Clara Lane, Marie Bell, Mabella Baker and Jennie Eddy. The business of the organization will be looked after by Walter Hudson.

A TRIP TO THE CITY.

A farce-comedy in three acts by Francis Seymour will be produced for one week at the Opera House, Paterson, N. J., on May 22. The author will personally manage the production, and the company will be headed by John C. Rice, with Sally Cohen, Sadie Connolly, Arthur Rigby, William C. Andrews and others in the cast. The novelty of the piece will consist of scenic devices that are realistic and original. The scenes include a pleasure-launch sailing party on the bay, a bicycle race over miles of city streets, a moonlight excursion party on the Hudson, and a realistic sleighing party. Panoramic effects will give continuous variety to these scenes, and much is expected of the trial.

THEY MAY STAR.

Beaumont Smith is considering a proposal to star jointly with Wilfred Clarke in comedy next season. The project contemplates Mrs. Beaumont Smith as leading lady. Mr. Smith, who is now of Modjeska's company, at the close of the present season will originate the comedy role in the new opera, *Jacinta*, or *The Maid of Manzanillo*, to be produced under the management of John W. Norton at the Grand Opera House in St. Louis on May 22 for a two-weeks' run.

A NEW STAR.

Frances Drake began her starring tour in Buffalo last Saturday night in *An American Heiress*, a new play written expressly for her by Franz Reiman. Miss Drake brings to her venture many elements of success, and her play is said to be strong and interesting.

GOSSIP OF THE TOWN.

Albert Bruning is to produce a romantic play next season.

Marcus Mayer is no longer Fanny Davenport's manager.

Colonel Alfriend, the dramatist, and Henrietta Lander, the handsome leading lady of *Across the Potomac*, are to be married in June.

Harry C. Jarrett and his family will leave for a trip to Japan in June or July. They will visit the Yellowstone Park on their way to Puget Sound.

Oscar Wilde has cabled to Charles Frohman of the success of his new play, *A Woman of No Importance*, the American rights to which Mr. Frohman owns.

Paderewski was ill last week.

John W. Dunne, proprietor of the Patti Rosa company, was made a Shriner in Chicago recently.

Carrie Francis of the Patti Rosa company was left at Spokane seriously ill of lung fever. She recovered and rejoined the company in Seattle.

Branch O'Brien, well known as an advance man, will next season herald the George A. Baker Opera company.

Clement St. Martin, stage manager for James O'Neill, has completed a three-act comedy-drama from the French, entitled *Old Tompkins' Millions*.

Lincoln Wagerhals and Collin Kemper are forming a Summer stock company for Binghamton, N. Y., to open on June 5. Miss Atwell and Benjamin Johnson have been engaged.

Clay Clement has added to his successful personations the dual role of *Lesurques* and *Dubosc* in *The Courier of Lyons*.

Maud Harrison last Wednesday night lost an old-fashioned silver chain purse on her way home. The purse contained little money, but was valued by Miss Harrison as a gift. It was of the Metternich collection, and was presented to her two years ago. Many jewelers had sought permission to copy it on account of its unique design, but Miss Harrison had always refused. She thinks she left the purse on the seat of a street car.

Rice's Surprise Party will appear at Palmer's Theatre on May 15 in the historical burlesque extravaganza *1492*. It is expected that the engagement will extend into the Summer.

Lewis Morrison has received from Beethoven Tree the scenario of *Hypatia*, but will not produce this play next season, owing to the continued popularity of *Faust*.

In an article on "Tragedy," Robert Downing notes the decay of rant.

Tom Karl says the climate of Southern California has restored his vocal organs to their normal condition.

Effie Ellsler and the veteran Coudock played *Hazel Kirke* for the last time in Salt Lake City on April 21. They will shelve the drama for Doris, which seems to have made a hit. The event was made notable by the attendance of the Salt Lake Shriners, in compliment to Mr. Weston, who is a member of that order.

Preparations for the benefit to William H. Pope are going on encouragingly. The performance will take place at the Bijou Theatre on Sunday night, May 14. Among the subscribers are A. M. Palmer, Denman Thompson, W. J. Swan, George Green, H. A. Rockwood, and General Sikes, each \$25; Judge McAdam and Thomas Q. Seabrooke, each \$50. Agnes Ethel has subscribed \$100 for a box.

W. C. Elmendorf, representing *Dangers of a Great City*, is manager of a young dancer, who is called Columbia, and whose high kicking is said to be uniquely high. Mr. Elmendorf says Columbia makes a back kick during which she touches the crown of her head with the sole of her foot.

The roof-garden of the Casino will open on May 15, with Mile. Naya, of the Ambassadeurs, Paris, as the star.

The success of Frank Daniels in his new farce comedy, *Dr. Cupid*, which closed season on Saturday at Pittsburgh, Pa., has brought the work of its author, C. R. Clifford, into demand. Mr. Clifford has been compelled to decline six requests for farce-comedies for next season. He is a young man—about thirty-four—but he is one of the best-known trade journalists in the country. He was president of the American Trade Press Association during 1890-91, and is at the head of an old established publishing house in Philadelphia. With becoming modesty Mr. Clifford attributes the success of *Dr. Cupid* to the care and the brains with which Mr. Daniels has developed it, and is frank in his acknowledgment of the prime value of a good company, good management and a good star.

The class of Literature and Art of the Professional Women's League will meet on Wednesday, at 3:30 P. M., at 29 West Thirtieth Street. All members are cordially invited to attend.

Lulu Glaser, whose illness has kept her off the stage much of this season, has now recovered. She has been engaged as Javot in Francis Wilson's production of *Erminie*.

Alfred E. Aarons, the enterprising young dramatic agent at 1103 Broadway, numbers among the attractions on his books some of the best in the country. His list of patrons contains the names of Marinelli, Violette, the Diamantine dancers, M. S. Robinson, Monroe and Mack, Joseph P. Sullivan and others. He thinks of removing to larger quarters.

John W. Vogel, business manager of the Al. G. Field Columbian Minstrels, will soon be on the Rialto. The company will close a forty-five weeks' tour on May 20.

In a few weeks, Edwin Stevens' contract with Charles Frohman will terminate. He will then devote his time and energies to the Wang tour. New models for the scenery of the burlesque are to be made by Ernest Gros.

Colonel Miliken's play, *Sunter*, under the title of *Her Husband*, was produced at the Novelty Theatre, in Brooklyn, last week.

Dollie Garrick has joined Peck's *Bad Boy*.

Joseph Herbert has organized a company to present Summer opera at the Academy of Music in Montreal.

Elmer E. Vance is building a handsome cottage in Columbus, O. His brother, Clay Vance, is developing a taste for architecture.

Irene Holton recently secured a verdict of \$5,000 against Duncan and Waller, proprietors of the Opera House at Monmouth, Ill., for injuries sustained in a fall through a stage trap. The defendants asked for a new trial on the ground that the damages were excessive. The judge before whom the motion was made said that he would grant a new trial unless the plaintiff was willing to settle for \$3,750, which sum he thought was sufficient. Plaintiff's attorneys insisted that the verdict was little enough for the damages sustained, and therefore a new trial was ordered.

Patti Rosa has been doing a good business in the far Northwest, the present season, in a pecuniary sense, having been the best she has ever known. In Grand Forks, Butte, Spokane and other places she was complimented by the Elites. Manager John Maguire, of Butte, has christened one of his stage boxes "the Patti box" and has adorned it with a handsome picture of Miss Rosa. The season will end on May 6 in Burlington, Ia., and Miss Rosa expects to spend the Summer in Denver.

The Summer season at the Grand Opera House, New Haven, has opened, and Manager Bunnell says it promises to be very successful. He hopes by the addition of new ventilating apparatus, a liberal use of flowers, and "big shows at popular prices," to make a record during the warm season in that city.

May Branson, who has been "leading the march" in E. E. Rice's 1492, left that company on Saturday night in Philadelphia to marry a young man named Weckler of Boston.

Rudolph Aronson is said to be industriously at work upon the music for Sydney Rosenfeld's comic opera, *The Rainmakers of Syria*, and it is said that this will open at the Casino in the Fall with a first-class company and elaborate scenery and costumes.

A farce-comedy called *The Man About Town*, originally produced at the Bijou Theatre some time ago, will begin a tour in September under the management of W. H. Chisholm.

Diplomas were awarded on Wednesday to these graduates of the American Academy of the Dramatic Arts: Grace George, Leslie Haskell, Maud Odell, Sarah Lanson, Ida Conquest, Gertrude Rivers, Edith Evelyn, Margaret Raven, Helen D'Egmont, Ida Irvine, Dwight Smith, Helms Alexander, Robert Weed, George C. Olmstead, and Don Van Neumayer. Nelson Wheatcroft and Fred Williams made addresses.

Thomas R. Perry, whose contract as manager of Primrose and West's 8 Bells company runs until June 4, has signed as manager of Primrose and West's Minstrels for next season. Both attractions have had a very successful season. The minstrels played to \$5,000 in two weeks at the California Theatre, San Francisco, and 8 Bells to \$16,000 at Chicago in three weeks.

Ben Teal has been engaged by Litt and Davis to direct their big scenic production of *Old Kentucky*.

The Ensign closed a thirty-eight weeks' season at Bridgeport, Conn., last evening, and The Stowaway will close its fifth successful season at the Bowdoin Square Theatre, Boston, on Sunday night.

Charles Leonard Fletcher has permanently established his private dramatic school at 1432 Broadway.

The German Lilliputians, at present touring the country under the management of Rosenfeld Brothers, broke the record at the Davidson Opera House in Milwaukee, on Saturday night. The receipts were the highest ever known in that city, and standing room was at a premium.

J. H. Shunk, manager of Ole Olson, John Dillon and the Shunk Opera companies, left for Chicago last week.

Ben Tuthill and L. E. Weed, at present managers for two of John Stetson's *Crust of Society* companies, have contracted to furnish C. A. Shaw, of the Lyceum Theatre at Detroit, with a Summer Opera company. Manager Tuthill states that the company will be toured next season.

The building of the Opera House in Cleveland is going on rapidly. The house will be practically fire-proof. Manager Hart says that he has booked already fifteen of the strongest attractions in the country for the first season of the new house.

Alba and O. W. Heywood, of the Edgewood Folks company, have brought suit for non-fulfillment of contract against Manager C. S. Heffelin, of Livingston, Mont. The case will be tried in the June term. The plaintiffs selected a date one day later than the contract. The defendant wired that they must change it or he would cancel. The plaintiffs wrote that railroad connections made it impossible. The manager put up paper and advertised thoroughly for the date the plaintiffs had named, played the attraction and then refused to settle on the terms of the contract, having given no notice of such an intention on his part, and notwithstanding he had the route of the company.

The new Empire Theatre in Chicago will open on May 22 with a production of a revised version of *She*, under the direction of A. V. Pearson. The company is now forming, and it is promised that the presentation will be a wonder in stage device, while the company will be superior to any that has ever appeared in the play.

Charles B. Wells, Stephen Grattan, and Harry Saint Maur are recent engagements for Jacob Litt's Players.

AT THE THEATRES.

Grand Opera—Panjandrum.

Olda Podrida in two acts, by J. Cheever Goodwin and Woolson Scott. Produced May 3.

Pedro.....Edmund Stanley
Luiz.....Samuel Reed
Don Jose.....Alfred Klein
Don Rosolio.....Louis Strader
Donna Inez.....Jeanette St. Henry
Donna Maria.....Anna O'Keefe
Papa.....Marion Singer
Yasbel.....Agnes Reiley
Paquita.....Helen Beresford
Paquita.....Della Fox

Whoever christened De Wolf Hopper's opera Panjandrum, has much to answer for. However, we shall learn to pronounce the name in course of time, whatever it may mean. At all events, the production at the Broadway last evening can be pronounced a success, and it is likely to result in a prosperous condition of the box-office all summer.

J. Cheever Goodwin, the author of the libretto, looked serenely happy as his bright dialogue was applauded by an appreciative audience. The composer, Woolson Morse, had equal cause for self-congratulation, as the dainty melodies with which he has fitted Mr. Goodwin's ballads were encored in nearly every instance.

The plot is located in Subayh, on one of the Philippine islands. Paquita, a fair young señorita, keeps the village inn and is beloved by Pedro. A bull fight is to take place, at which Pedro is to make his first effort as an espada, and Paquita has consented to marry him if he succeeds. Meanwhile, Don Rosolio, a Spanish grandee, arrives at the inn with his wife, Donna Maria, his son, Don Jose, and his ward, Donna Inez. The latter is to marry Don Jose, but with the perversity of her sex in matters of the heart proceeds to fall in love with Luiz, the driver of the diligence.

Of course, her guardians object to Luiz, and Paquita is called in to help the loving couple elope. The elopement, however, is frustrated. After Pedro has proved an ignominious failure as a bull-fighter, he seeks to regain favor in the eyes of Paquita by volunteering to take the place of Luiz on the diligence, as the latter is under arrest for seeking to run away with a ward in Chancery. The plan of Pedro is to drive the party, consisting of Don Rosolio and his whole family, in such a manner that they will miss the steamer from Manila, thereby giving Luiz time to regain his freedom and arrange for the capture of Donna Inez.

In the second act everybody is returning to Spain except Don Rosolio alone, who is left behind. The vessel is wrecked on the coast of Borneo. The passengers are captured by natives and carried through the jungles to Kutching, where King Panjandrum is supposed to hold sway. Panjandrum has been dead six months, but his death has been concealed, as the law compels his whole household to follow suit. The day is the annual feast of the Sun, when the King must appear. Rotomago, the Grand Vizier, has promised Indra that she shall escape, by being chosen as the King's fortieth wife, but his tancy turns to Donna Inez, and Indra's jealousy is aroused. Pedro and Paquita, disguised as fakirs, so mystify Rotomago with their pretense of possessing supernatural power, that he is willing to concede anything they ask. Pedro offers to personate the King until a new effigy of the monarch can be constructed. When seated on the throne Paquita transforms Pedro from an aged to a youthful monarch. Pedro likes royal power and determines to retain possession of the throne. He then promises pardon to Rotomago upon condition that Donna Maria and the other captives are returned in security to their native country.

De Wolf Hopper looked most picturesque in his toreador costume. The Spanish costumes generally were sumptuous and presented a highly pleasing effect. Mr. Hopper as Pedro has to sing a toreador song on his first entrance that would have been quite beyond the average "singing comedian." He sang the selection in a manner that would have done him credit had he been cast in grand opera instead of what the bill classifies as an olla podrida production. There was little opportunity for Mr. Hopper to introduce his customary burlesque antics in the first act. The nearest approach to buffoonery was his reappearance all tattered and torn on the horns of the bull after the anticipated victory. In the second act he had occasion to introduce various comicallies that greatly amused the spectators.

Jeanette St. Henry, who has been devoting some time of late to vocal study, gave evidence of great improvement in the role of Donna Inez. Her ballad at the end of the first act was enthusiastically encored and her vocal efforts in the second act were also received with genuine delight.

Della Fox returns to us a trifle stouter, but there is no adipose tissue in her work as a singing sobrette. Her dove song and "Heigho" ballad were both charmingly rendered.

Edmund Stanley proved an excellent selection for the part of Luiz, and his tenor voice was heard to advantage. Alfred Klein as Don Jose was as droll as usual. Anna O'Keefe, Marion Singer, Agnes Reiley and other members of the cast gave excellent support. The chorus was well drilled, and the scenery and mechanical effects also deserve commendation.

The music, especially in the choruses, is a trifle reminiscent, but you can scarcely expect all the cardinal virtues in an olla podrida. Mr. Hopper was called out after the first act and made a humorous speech.

Daly's—Rosina Vokes.

Last Thursday evening Miss Vokes made two changes in her bill, giving The Rose and The Circus Rider by special request, in connection with Maid Marian. In Minnie Madern-Fiske's pathetic little play Felix Morris repeated the artistic success he made originally as the old French Count. In detail and

in finesse this characterization ranks with the best impersonations Mr. Morris has presented in New York. Mr. Gottschalk was as clever as before in the part of Baptiste, the old servant. Marie Hilver played the Countess charmingly. Pretty Blanche Burton acted the small part of the mollatress nicely. In The Circus Rider Miss Vokes was welcomed heartily. The vivacity and archness of her Lady Grafton are admirable while her famous imitation of the queen of the arena has not lost its freshness. Miss Vokes will continue the present bill all this week. A change will be made next Monday.

Palmer's—Mercedes.

Drama in two acts, by Thomas Bailey Aldrich. Produced May 1.

Captain Achille Louvois.....E. J. Henley
Lieutenant Labossiere.....Maurice Barrymore
Padre Josef.....J. L. Ottomeyer
Mercedes.....Julia Arthur
Old Ursula.....D. P. Bowers

TWO OLD BOYS.

Petite comedy in one act by James Mortimer.

Mr. Merriweather.....J. H. Stoddard
Mr. Chalmers.....E. M. Holland
Frank Jocelyn.....Walter Ramsay
Perkins.....Alfred Beckas
Kate Mowbray.....Ellen Burg

TWILIGHT.

Comedy in one act adapted from the French of Octave Feuillet by A. B. Lancaster and Arthur Hamilton.

Stephen Pryme.....J. G. Saville
Mary.....Jennie Estess
Jack Eifwing.....E. M. Holland
Della.....Emily Seward

Manager Palmer set forth last night at his theatre for the two concluding weeks of his season a bill of interest.

The main piece of three provided was Mercedes, the poetic drama of Thomas Bailey Aldrich, familiar to many readers of that author's work in printed form. There have been very few among modern poets in whom any dramatic quality has been found. Mercedes is dramatic in its later incidents in the reading. Its first act, mainly narrative, was made forceful last night by the accessory means of the stage, while its climax was wrought with a strength that moved a large audience to enthusiasm, and this without ideal characterization.

The story, though familiar to most readers, may be outlined in a few words. At a bivouac of French troops near the village of Arguano, Captain Achille Louvois half discloses to his lieutenant the cause of his unrest on the eve of an attack upon the village. In a former campaign he had been wounded there and nursed to health by Mercedes, niece of the padre. They loved. He was separated from her in the haste of a soldier's call without warning. In the next scene, the village, deserted by all save Mercedes and old Ursula, the deserted girl is seen with Ursula and her infant. The soldiers come. The fleeing villagers have destroyed their food and wine to save them from the invaders. The soldiers find several skins of wine that had been hidden. The lieutenant, to discover whether the wine had been poisoned, asks Mercedes to drink of it and to give it to her child. The desperate woman drinks, and puts the deadly draught to her infant's lips. It is poisoned. The captain, who has also drunk of it, appears. His apparent desertion is explained, and love is seen again in Mercedes' eyes. But it is too late, and they die.

Julia Arthur won the honors of the piece. There was art in her simple picture of the wronged, vengeful, and finally despairing Spanish girl, and there were touches of nature in the acting of it that were stronger and truer than anything in which this earnest young woman has heretofore been seen. She is of the approaching figures on the theatrical horizon.

Mr. Henley was impassioned, and generally effective, as the captain. His personation was only marred by occasional haste to indistinctness in articulation.

Mr. Barrymore played the lieutenant with an attempt at soldierly bluntness that narrowly escaped a suggestion of browbeating. He was too loud, and thus lost many of the effects possible of the character.

Mrs. Bowers' Ursula was faithful to the mingled childishness and senility indicated by the lines. Mr. Ottomeyer, as the padre, was earnest, but lacked the reposeful strength that dignifies the priest.

The play was carefully furnished with scenery, the picture of the bivouac at night being notably picturesque. The costumes were appropriate and striking.

The audience, after several calls of the actors, were so demonstrative that Mr. Palmer appeared. Calls for the author followed, and after he had been almost pointed out by Mr. Palmer, Mr. Aldrich modestly rose in a box and bowed.

Mercedes was preceded by an adaptation entitled Twilight, from Octave Feuillet. It is understood that other adaptations of this little sketch to English have been made.

In the French, there may be reason for the main idea used. But it seems quite improbable in this atmosphere that a man almost stricken with years, enjoying happy domesticity with a young wife in a quiet Pennsylvania town, with comfort all about him, should upon impulse start up while his wife is out of the house for a few moments and agree to join at once in aimless travel a younger friend of his younger days whose visit and tales have wrought in him desire for excitement and novelty. To the credit of this worthy old gentleman be it said that while they wait for the whistle of the train a tale of the traveler about the pathetic death of a man he encountered in some far-off place far away from home and wife changes the husband's purpose. He does not go, and all ends as it should have begun. A unique character of this little sketch is an Irish servant maid who takes part in all the conversation at table and elsewhere while she waits. The actors, even to this conversational servant, did full justice to their parts.

The gloom of the tragic portion of the evening's entertainment was wholly dispelled by Two Old Boys. It is an amusing bit,

suggesting French origin. Mr. Mortimer—who, by the way, is the author of Gloriana and many other enjoyable stage pieces—lived so long in Paris, however, American though he be, that he is more or less to that manner familiar. He is a cosmopolitan, and the London atmosphere of this particular sketch is also natural to him.

Fifth Avenue—She Stoops to Conquer.

Tony Lumpkin.....Stuart Robson
Sir Charles Marlowe.....William Verance
Young Marlowe.....W. H. Elwood
Hardcastle.....George S. Woodward
Hustings.....J. J. Farrell
Digory.....J. L. Wooderson
Mrs. Hardcastle.....Gabriella McKean
Miss Hardcastle.....Mrs. Robson
Miss Neville.....Amy Busby
Betty.....Olive May

When She Stoops to Conquer was acted first in London a century ago, the verdict was so strong against it that poor Goldsmith forsook at once the art of play-making. Even the comic ability of Quick—reputed an admirable comedian—was held ill cast.

Could Goldsmith and Quick, however, have strolled through the theatres until the present they would have had not a few chances to mock their critics. Finally had they come into the Fifth Avenue Theatre on Monday night and seen Stuart Robson and his company act the play before a jovial audience they would undoubtedly have felt a glow of smug satisfaction.

Mr. Robson has produced the piece excellently. He has had an eye to the customs of the period of the action. The scenery is handsome, although not extraordinary.

Mr. Robson's Tony Lumpkin is remarkable for its slowness and its nimbleness. The comedian accentuates the waggish nature of the character. His rollicking laugh and vagabond demeanor were thoroughly appropriate and undeniably laugh-provoking.

Mrs. Robson makes an admirable and buxom Miss Hardcastle. Amy Busby charges the part of Miss Neville with a delightful fund of animal spirits and girlish graces.

George S. Woodward's Hardcastle is a well considered piece of acting. W. H. Elwood's Young Marlowe would be praiseworthy if he would throw more significance and force into his lines. Olive May makes a pretty and petulant Betty, but she, too, should speak louder.

The original epilogue, generally cut, was spoken by Mrs. Robson, Miss Busby and Mr. Robson.

Herrmann's—Credit Lorraine.

De Lusignan.....John E. Kellard
Rameau.....Arthur Elliott
Beaumont.....Clarence Handyside
Valhiere.....Charles Bowser
Delamorte.....George Brant
Lustig.....Lawrence Marston
Bonbon.....Grace Huntington
Voulvir.....Clara Giesko
Leonora di Castiglioni.....Lillian Lewis

Herrmann's opened last night with Lillian Lewis in Credit Lorraine. This drama has done Miss Lewis good service on the road.

The plot deals with intrigue in the French capital. Leonora di Castiglioni, generally supposed to be an adventuress, but in reality a clever woman, outwits her enemies and saves her lover, Rameau, from the plots and machinations of the Count de Lusignan, a spy of Napoleon. Credit Lorraine, from which the play takes its name, is stock in which all the characters invest and in which Leonora comes out victorious.

The first act dragged, but afterwards interest quickened, being especially lively.

Miss Lewis was evidently nervous, but as the play advanced she exhibited her usual vigor.

Grace Huntington as Bonbon was fair to see and gave a spirited performance. John E. Kellard with his accustomed ease portrayed de Lusignan. Charles Bowser was a comical Valhiere. Lawrence Marston made a bit as Lustig. Arthur Elliott was a manly Rameau.

The audience was quite large and was generous in applause.

The exterior of the house was adorned with palms, roses and lilies. The lobby, stairs, and aisles were strewn with handsome roses, which the ladies were invited to appropriate, and the ushers' costumes were completed with white coats—a sure sign of the approaching Summer season.

Union Square—Ben-My-Chree.

After a three years' absence Wilson Barrett made his reappearance on Monday night before a New York audience. He opened his short season of two weeks with Ben-My-Chree. As the novel, "The Deemster," is well known, and as the play from it was performed on the occasion of Mr. Barrett's last visit to New York, it is unnecessary to outline the plot.

Of the performance much in praise can be said. Mr. Barrett is a masterly impersonator of the strong, virile, rugged and heroic types of character; and, as a rule, is capable and efficient in his expression of the more delicate emotions, and of mental and moral traits.

In Dan Mylrea Mr. Barrett has a congenial character and one thoroughly within his grasp. The strong features of the rough fisherman are brought out admirably and with telling dramatic effect.

Mr. Barrett has won just praise in the past for his excellent stage setting and efficient support, and it is only by comparison with his former productions that this one suffers slightly. His scenery is good, but it was marred on the first night by a rapid and fitful change of lights that was fairly bewildering to the audience, while several of the pieces betrayed by awkward wrinkles the limited stage space into which they were crowded.

The company maintained a fair standard of merit, the distinctive features being Maud Jeffreys, who was graceful and pretty in face and figure, and charmingly natural in delivery; and Ambrose Manning, who gave an excellent impersonation of the jolly hearted Davy Fayle, supplying an element of humor that formed a welcome relief to the tragic story. Franklin McLeay was

effective as the Deemster, and Austin Helford presented a satisfactory portrayal of the old Bishop of Man, only marred by an obstinate lip that his hardest efforts seemed unable to overcome.

The audience was not large, but it was an appreciative one, and gave Mr. Barrett a warm reception.

Tony Pastor's—Variety.

The performance at Pastor's last evening was, as a whole, hardly upto the usual standard of excellence. Of a number of performers the best that can be said is that they strived hard to please. Florrie West made her first appearance, and, while she has little of no singing voice, she made up for the lack of it with a pretty face, dainty manners, and some nice dresses.

The best performer was a dog, whose name did not appear on the programme, and who did a clever sketch, assisted by Mike and Lillian Quinn.

The Evanses were as amusing as ever, but their act is the same that they have done for at least three seasons. Frank Bash and J. W. Kelly were well received, and Layman, the man with the hundred faces, received applause that was merited.

Koster and Bial's—Operetta and Vaudeville.

Juanita Bardoux, a singer and dancer of French and Spanish ideas and performance, was well received on her first appearance at Koster and Bial's last night. She is from the Alcazar de Paris. Her work is pleasing and her costumes are a feature. The Rehearsal and the Bijou edition of La Fille de Mme. Angot are continually spiced by varieties of song and action, and the Braatz Brothers, Paquerette, Ruth Ward, and Deconville-Nancey furnish entertaining variety. Marguerite Fish and a new serpentine dance by Dorothy Denning are underlined for next week.

Fourteenth Street—The Irish Statesman.

A large and demonstrative audience admired and applauded the efforts of Carroll Johnson and his well balanced company at this theatre last night. The play, The Irish Statesman, is of a progressive character in comparison with the general run of Irish comedy-dramas. The scenery, although a little the worse for wear, was appropriate. The several climaxes and the pungent witticisms of the star were heartily applauded. Mr. Johnson sang several songs excellently well—notably "The Echo." The play will be given for two weeks.

Star—A Mad Bargain.

An enthusiastic audience, limited in numbers only by the capacity of the house, greeted James T. Powers and his company of comedians in the farce, A Mad Bargain, at the Star last night. The piece is said to be in for a run and it will doubtless have it. During the second act the vociferous Maggie Cline appeared in a series of character songs which received well-merited applause. A Miss Forrest was also introduced incidentally, who danced to everybody's delight. Both specialties were clever and were well received.

Grand Opera House—The Sportsman.

Charles Frohman's comedians, who enjoyed success recently at the Standard, appeared at the Grand Opera House last night in The Sportsman, preceding it with the curtain-raiser, Sweet Will. The verdict pronounced on both pieces was confirmed, the audience passing an enjoyable evening. The company includes Joseph Holland, Charles Abbe, M. A. Kennedy, Robert Hickman, T. C. Valentine, Frank Gilmore, Evelyn Campbell, Minnie Tittell, Ala Curry and Margaret Craven. A prosperous week seems assured.

Harrigan's—Reilly and the 400.

Although there were many distractions last night the friends of Mr. Harrigan and his company were loyal and filled the pretty theatre in Thirty-fifth Street to welcome back Reilly and the 400. The play has not lost its ability to amuse and it will be popular to the close of the New York season, now near at hand. All the favorites were loudly applauded and all the jest and songs were heartily enjoyed.

Harlem Opera House—A Parlor Match.

Evans and Hoey presented their Parlor Match last night. The theatre was well-filled. Evans as the irrepressible book agent, and Hoey as Old Hoss were, of course, the shining lights. Hoey's songs, being received enthusiastically and encored several times. They are surrounded by a clever company, headed by Miss French, who, as Innocent Kid, adds greatly to the merriment.

People's—Starlight.

Vernona Jarbeau pleased a large audience at the People's last night in Starlight, a vehicle which has already been endorsed by metropolitan audiences as giving this sprightly actress ample opportunity. It is a farce-comedy, but the auditor finds such clever individualities that "the play" is not in this case altogether "the thing." In other words, a clever company of persons specially apt give entertaining variety. The week's business will probably be large.

Jacobs'—The Fast Mail.

The Fast Mail, a successful melodrama that had before won favor in the city, pleased a good audience at Jacobs' Theatre last night, and will be seen there during the week. It is a play full of railroad excitement, and it is acted by a company well fitted to its needs.

Columbus—The Operator.

William and Willard Newell, the twin stars, appeared last night at the Columbus

THE USHER.



MacMillan and Company have just published the second volume of William Winter's "Shadows of the Stage."

The volume—which is attractively bound and handsomely printed—is composed of critical essays by Mr. Winter collected from the *Tribune*, the private publications of the Dunlap Society and other sources.

Mr. Winter's convictions and prejudices are shown strikingly in this work.

His estimate of Forrest's life and acting, for example, are what might be expected from a writer whose aestheticism and spirituality are offended by rugged genius and its virile forms of expression.

So, too, his opinions of Coquelin and Bernhardt are in keeping with the disapproving attitude he has always held toward the dramatic art of France.

"The presence of foreign schools of acting cannot be ignored," says Mr. Winter, in his preface, "and assuredly the irrational claims that are made in their behalf ought to be met with an occasional word of protest."

The book contains brief essays on Mary Duff, Booth the elder, Hackett, Forrest, Gilbert, Brothman, Cushman, Owens, Lawrence and Wilson Barrett, Ada Rehan, John T. Raymond, Richard Mansfield, Neilson, Irving and Ellen Terry, Willard, Ristori, Modjeska and others. Mr. Winter says that his essays on Edwin Booth's acting will be presented in the third volume of the series.

Mr. Winter's exquisite style lends a charm to every page of the "Shadows," and there are many passages of analytical criticism that make it a valuable contribution to stage literature.

The best of these essays is that upon "The Right Standard." Every critic should study it, every actor and manager should read it. The following extracts give an insight into Mr. Winter's views on certain current subjects of discussion:

"Within recent years—although noble and beautiful works have been shown—an avalanche of trash has been cast upon the stage, and the people have accepted it and have practically approved it—while scarcely a voice among public critics has been raised against that flagrant abuse of the theatre."

"We are a hard-working, nervous, tired community—so runs the stream of mischievous counsel—and we need recreation. When we go to the theatre we want to be amused. We do not want to think. Let us have something light. Thus cajoled and thus cajoled itself, the popular intelligence surrenders to folly and the average theatrical manager brings forth Rag Babies and Farber Matches and complacently remarks, 'I must give them what they want.'"

"The writers and managers who reason that way do not reason well. It was unfortunate that the custom of viewing the stage as an 'amusement' ever prevailed, for the stage is an institution higher and finer than any amusement, and it possesses an influence upon society second only to the hearthstone. But even viewing it as an amusement no man has a right to degrade its character or impair its usefulness. If we overwork ourselves as a community let us quit that injurious and useless custom. Half of the activity that people call 'work' consists of parade and pother. The actual work of the world is done silently, by the minority, and usually it does not occupy all the time or exhaust all the strength. Let us economize our energies and stop the snoring and waste. If we are 'tired' and 'nervous' we can, surely, rest and refresh the nerves without turning the stage into a playground for idiots and making the theatre a hospital for victims of dyspepsia. Sick persons are in no fit condition to comprehend the drama, and even if they were the actor is not an apothecary."

The *Sun* made a mistake in opening fire on the Press Club Fair at the eleventh hour. No doubt some of its strictures were well-founded, but the protest came too late.

Equally mistaken was the Press Club's action in taking notice of the *Sun's* attack. If its conscience is clear, why should it bother about criticism, particularly if it be true, as its members aver, that the *Sun's* opposition is the outgrowth of a personal quarrel between Paul Dana and Colonel Cockerill?

There is no doubt that the various press clubs throughout the country have placed themselves too often in the position of passing the hat among the general public to gather funds for expenditure or social enjoyment, or to invest in buildings, books or other property.

The fair is not nearly so objectionable a means of getting money as are benefit performances. Press clubs have used the profession time and again for benefits, playing upon the actor's disinclination to offend by refusing to offer his services in behalf of a class that he fondly imagines has power to do him good or to do him injury, at will. This fair is, in a great measure, the work of the members of the Press Club and of friends.

The Press Club's plea of charity, however,

is not altogether reasonable for, unless I am much mistaken, the Club does not give pecuniary aid to needy journalists outside of its own membership. Moreover, it is not asking for money now for any other purpose except to help pay for the expensive club-house it is going to build.

What should we say of the Union League, Lotos, Colonial, or any other representative social body, if it called upon the general public for assistance of this kind? If it be answered that these clubs are wealthy, the case is not altered. If newspaper writers are unable to support an independent club of their own then they ought to disband and find consolation in an increase of collective and individual self-respect.

The profession generally will be glad to hear that Andreas Hartel, the new Superintendent of the Edwin Forrest Home, is making a good record. The comfort and the happiness of the inmates are considered in a way that was unknown during the regime of the late Mardon Wilson.

A member of the Forrest Home community writes to *THE MIRROR* as follows:

"You will be glad to know, I hear, that everything is exceedingly pleasant under the new administration. For the first time in my experience perfect harmony prevails, and I believe it will continue."

"Mr. and Mrs. Hartel are extremely agreeable—in short, they are gentlefolk. I feel confident that contentment and happiness will exist in the Home under the new auspices."

This is good news, indeed, for all those that have wished for a better atmosphere in the Home than existed formerly.

Another proof of the practical value of Mr. Palmer's Actors' Fund tax on complimentary tickets was furnished from Denver the other day.

It seems that Manager H. B. Lonsdale, of the New Broadway Theatre there, having read of the plan decided to test it himself. He wrote Mr. Palmer as follows, last week:

"I take pleasure in enclosing to you a draft for \$50 for the Actors' Fund, collected in a time bank placed in our box-office window. It does not represent that number of free admissions at the ten cents apiece, for many of the holders of complimentary tickets put in twenty-five cents and some a half a dollar. I may add that the newspaper boys were among the most cheerful contributors."

Manager Lonsdale has set an example that ought to be adopted universally. There is not a particle of doubt that the plan, if put into general operation, will relieve the Fund of dependence upon benefits and other uncertain forms of raising money. Without difficulty a revenue of \$50,000 annually can be obtained from the tax.

At the next monthly meeting of Fund trustees the report of the committee charged with examining into this question will be presented.

A singular fatality seems to follow Steele Mackaye. When his inventive genius produces anything somebody else reaps the profit, and when he is in a fair way to do something for himself there is inevitably a flash in the pan.

The great Spectatorium scheme in Chicago belongs to the latter category. On the eve of the date for its opening it is found that the project is so vast that neither time nor money is left to complete it in time to be of any value during the World's Fair.

Four hundred thousand dollars is said to be the sum required to furnish the structure and to open the show. Nobody seems to know where it is coming from, and meanwhile a huge unfinished building near the Exposition and a costly working model of the Columbus spectacle are all that there is to show for months of preparation and enormous expenditures.

The Rev. Thomas Dixon, Jr., preached against the city theatres in Association Hall the other day. He said that most of them are "a disgrace to the morals and an indictment of the intelligence of the American nation." He denounced grand opera, too—because it generally has a ballet.

Mr. Dixon is more censurable than most of the sensational bigots that attack the stage, for he used to be an actor himself and he has not the excuse of ignorance that sometimes can be pleaded for his brethren.

It is singular how soon the average preacher learns that loud-mouthed diatribes levelled at the theatre are the cheapest and the easiest way to secure free advertisement in the newspapers.

The last two weeks *THE MIRROR* has been the only dramatic journal that has reached the public Tuesdays on the news-stands of this city.

One of its most strenuous and vociferous competitors has failed to get out on time for a fortnight.

These irregularities may be fresh symptoms of a rapid decline. They certainly do not bear out its excuse that the delays were occasioned by the impossibility of supplying a voracious demand.

If its alleged growth of circulation continues at the same disastrous rate it will be

but a short time before the paper is unable to get out at all.

PROFESSIONAL DOINGS.

Cora Van Tassel will make a Summer tour of the South, opening at Albany, Ga., May 21.

The Ensign closed a successful season of thirty-six weeks at Springfield, Mass., on April 22.

The Limited Mail closed season in Utica, N. Y., after a prosperous tour of thirty-six weeks.

Theresa Vaughan has been engaged by E. E. Rice for the production of 1402 at Palmer's.

Arrangements for the joint starring tour of Frederick Paulding and Maida Cragen are progressing favorably.

Edward Martine has been re-engaged by Walker Whiteside for next season.

W. D. Mann, of Evans and Hoey's attractions, is in the city. He makes his headquarters at the American Theatrical Exchange.

The Annie Mitchell company has disbanded.

Colonel Milliken is engaging people for the Little Tycoon company.

Ellen Kinnaird, until recently a member of Stetson's Crust of Society, has been engaged by Daniel Frohman to play the Duchess in *Americans Abroad*, the part originated by Caroline Hill in London. Miss Kinnaird sailed for London on Saturday. She will return in September.

It is probable that Mrs. Frank Leslie's Froch of Society company will close season in Philadelphia on Saturday. Salaries are said to be due to several members of the company.

Lucille Meredith has signed with the Herbert Opera company.

The new Lexington Avenue Opera House was opened on Saturday night with a concert and ball.

A Messenger from Jarvis Section opens its Spring tour on May 8 under the management of John Archer.

Frank Hennessey, manager of the New Bastable Theatre of Syracuse, is in the city. He says that the work is rapidly nearing completion, and the best attractions are booking at his house. An innovation is the plan of selling the entire house by coupon tickets, every seat from the orchestra to the gallery being reserved.

Tate Goodbar and H. B. Smith, treasurer and assistant-treasurer respectively of Pope's Theatre, St. Louis, had a benefit last night. Peter Jackson in *Uncle Tom's Cabin* was the bill.

Helen Gilmore, a tall and handsome actress, is the understudy to Elsie Gray of the Black Crook cast. During Miss Gray's illness last week Miss Gilmore played the part and gave the highest satisfaction.

Thomas McKee, who has been acting manager for Robert Downing for four seasons, has been re-engaged for next season.

Annie Ward Tiffany's *Lady Blarney* company disbanded in Troy, N. Y., on the 23d ult.

Katie Putnam closed season on April 26 at Grand Rapids, Mich. Miss Putnam went to Benton Harbor, where she has a pleasant home, and will spend the Summer there.

Frank Dietz has severed his connection with the Coghlan company. He has been ill from a severe cold, and will rest for a few weeks.

Helen Kinnaird has resigned from John Stetson's company and sailed for Europe on Saturday. In the Fall she will join Daniel Frohman's company and will play the Duchess in *Americans Abroad*, and the part in *The Guardsman* originated by Caroline Hill.

Josephine Plows-Day, late of Richard Mansfield's company, has been engaged by James O'Neill to play leading roles during his special Boston engagement, which begins at the Bowdoin Square on May 15.

W. B. Seeskind, of the American Theatrical Exchange, has returned from a trip South.

George Parks entered the Edwin Forrest Home last Wednesday.

Mrs. Jennie Kimball, besides the Kimball Opera Comique and Burlesque company, headed by Corinne at the Alhambra, Chicago, during the World's Fair, will have a comic opera company at a prominent Chicago theatre, opening on May 7. It will remain there until Sept. 30, when its road tour will begin at Cleveland. Besides these organizations, Mrs. Kimball will have Arcadia and Monte Cristo, Jr., on the road.

T. H. Winnett has booked for H. D. Clark's New Ninth Street Opera House, Kansas City, Mo., Carl A. Haswin's Silver King, Litt and Davis' In Old Kentucky, Abbott's Niobe, and Joseph Haworth's plays.

I. A. Solomon, business manager of *A Modern Heroine*, expects to have it booked solid at the end of this week for a season of twenty weeks. Negotiations are pending with a well-known actress to be featured in the title-role, and Mr. Solomon says the cast will be equal to any on the road.

Zanzie, the magician, who sailed for Europe last Wednesday, will next season have an illusion that he calls "Crucifixion," which is declared to be the most expensive thing of the kind ever shown.

The Silurian Company at Waukesha, Wis., is building a theatre, to be called the Casino, to cost about \$50,000. It will seat 1,500, and can accommodate 2,500 persons. The stage will be forty by sixty-five feet, and will have modern appliances. It is expected that the house will open on May 15.

Manager John W. Norton, of the Grand Opera House at St. Louis, has arranged for a production of the opera *Jacinta* on May 22. Among those engaged for the principal parts are Laura Moore, Louise Eising and Robert Dunbar.

THE MIRROR's list of professional cards is the largest published by any dramatic newspaper in the country. Every player should be represented in it.

Gus Pixley closed on Saturday night with Frank Daniels' company at Pittsburg, and opened last night with Verona Jarbeau's company.

Louise Gerard, soprano, and Albert G. Thies, tenor, assisted by Anna Lankow, contralto, H. Hovemann, bass, Paolo Gallico, pianist, and Max Lenzing, accompanist, gave an evening of song at Chickering Hall last night, the programme presenting works of Schumann only.

A professional card in *THE MIRROR* is a professional trade-mark.

Stage Manager W. H. Daly benefited at the Standard Theatre on Sunday night. Among the performers announced for the event were Jennie Joyce, Kate Davis, Flora Irwin, Ada Lewis, Jennie Eddy, Alice Johnson, Henry E. Dixey, C. D. Marius, J. K. Murray, John W. Kelly, J. Bernard Dyllin, David Warfield, William H. Hamilton, Frank David, and Horace Randall.

Michael Herrmann will manage a Summer season of German opera at the new Lexington Avenue Opera House, beginning May 25. An excellent company has been secured. This Opera House was dedicated on Saturday afternoon, with appropriate ceremonies. Congressman Fitch made an address, and there were selections of music, both local and instrumental. The edifice is under Mr. Herrmann's management.

W. E. Flack, Maudie Douglas, Bessie Vorse, Ada Godfrey, Jack Palmer, Ben Dillon, Harry Leslie, and Henry Neubauer left *A Busy Day* company in Philadelphia last week. It is said that the finances of this company are in bad shape.

The attention paid to Will Rising by the Western papers indicates that he is singing in better form than usual. Mr. Rising has been studying Jean de Reszke's method of breathing and vocalism, and the result has shown such marked improvement that he contemplates a return to London to re-enter grand opera.

Ella Russell, prima donna of the Carl Rosa Opera company, is winning much complimentary attention from English papers.

The Grill Club gave on Sunday night at the Bijou Theatre what was called an "initial sacred concert."

Atsclano Barrison, the eldest of the Barrison sisters, will make her first appearance in New York on Wednesday, at the Eden Musee, in a new dance.

THE MIRROR's special card rates are peculiarly valuable to the professional out of an engagement. An advertisement in this paper brings engagement.

Jean Voorhees' *Only a Farmer's Daughter* company had a large week's business in Pittsburg. They are playing home to New York, closing the season about May 10.

The success of the new American Theatrical Exchange is a matter of pleasure. Its system is admirable and its policy is commended by theatre managers and also by most of the prominent managers of stars and combinations. Its volume of business the last month was enormous, and every day witnesses the enrolment of new houses.

Jerome Kingsbury, who has played the light comedy part in *The Stowaway* for the past two seasons, has been engaged by Sol Smith Russell for the production of *Peaceful Valley* in Chicago during the World's Fair.

The Stock Broker, with R. E. Graham in the title role, will begin the season on Sept. 1 at the Chestnut Street Theatre, Philadelphia, under the management of Mullaly Brothers and Tendick.

The Upper Hand, under the management of T. C. Howard, who has leased it from Oliver Byron, started last week. It will be all this week at the Novelty, Brooklyn, and then goes to Cleveland and Rochester. The company will play two weeks in New York in June. The cast includes sixteen people, supporting Edward P. Sullivan, who is featured. Loudon McCormick is stage manager, and J. P. Johnson, treasurer. The others are Fred Warren, Charles Willard, W. J. Shea, Emile Grofe, Charles Bunnell, Louis Rogers, Bessie Taylor, Winona Bridges, Ella Sothorn, and the four-year-old actress, Baby Irma June. A span of black horses, a pony, and Charles Willard's Newfoundland dog are carried by the company, and lend effect to the sleigh and snow scenes. Among other scenic features are a blacksmith's forge at night, a sensational abduction scene where the hero stops a pair of runaway horses, a snow storm with real horses and sleighs, an escape of armed convicts and their destruction of the prison by dynamite explosion.

Francis Wilson has bought *Erminie* and will revive this popular comic opera at the Broadway Theatre, next October, with elaborate care. The purchase was made through Frank Sanger from the English owners, Willie Edouin and Violette Melnotte (Mrs. Frank Wyatt). Mr. Wilson will defer production of the new opera he had intended to put on next October until another season. Manager Canby informs *THE MIRROR* that every possibility of scenery and costume will be exhausted in the production of *Erminie*. "We shall prepare it," said Mr. Canby, "with precisely the same care and expense that we should devote to an entirely original opera. We have commissioned Percy Anderson, of London, to furnish costume sketches of the most elaborate yet consistent description, and in the matter of scenery we shall disregard the conventionalities entirely. The fact that the opera is now owned in the United States will make our proprietary rights absolute, although I think, after all, that the best protection for *Erminie* lies in the fact that Francis Wilson is to play in it." Elsewhere Mr. Canby publishes a warning notice to pirates.

COME AND SEE US. "PLAY THE WINNER."

CHARLESTON, S. C.

Seating Capacity, 1,560.

NEW YORK AGENTS

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

On Ground Floor.

IN OTHER CITIES.

Correspondents of this paper are requested to send to the Editor, for publication, all news of theatrical interest, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

The County Fair attracted good-sized audiences to the Providence Opera House April 22-23. Marie Bates impersonated Abigail Price satisfactorily, and the entire co. was capable in the parts assigned them. The horse race in the fourth act was very realistic and evoked much applause. Miss Rhea in Josephine and Camille May 1-2. Brown University students in their new opera, Eight Times Eight 4-6. The Wilbur Opera co. made its debut in this city at Keith's 24. Their repertoire during the week composed Two Vagabonds, Grand Duchess, Black Hussar, Bohemian Girl, Fra Diavolo, and Doctor. The co. is quite strong and is headed by Susie Kirs. Business was good during the week. Ullie Akerstrom in Miss Roper 1-6.

The City Club Spectacular and Farce Comedy co. played a return date at the Westminster 24-25. Attendance large. May Russell Burlesque co. 1-6. Katherine Rober made her reappearance after a year's absence at Lothrop's Museum 22-23, and that she is a prime favorite here was attested by the unusually large audiences that attended. Fanchon the Cricket was the bill. Miss Rober in the title role had a part especially adapted to her personality. The shadow dance given by her was very laughable, and the Maypole dance by the entire co. beautiful and pleasing. The supporting co. was all that could be desired, and included Cameron Clemens as Landy, James E. McElroy as Didier, Lola Pomeroy as Sunette, George Ricketts as Martineau, Martha Conway as Madelon, Hattie Morris as Mother Fablet, Minnie De Haven as Mother Barbeaud, J. A. Lanagan as Father Callard, J. T. Fanning as Father Barbeaud, James Hall as Etienne, and Morris McHugh as Don. During the second act Miss Pomeroy introduced a song and dance and received deserved applause. A good olio precedes the drama. Stella Chase Ainsworth and stock co. in The Octopus 1-6.

W. D. Loudon, ahead of Mile. Rhea, was in the city 24.

James Fox, formerly advance agent for The Hostler, has been engaged to do advance work for George B. Boyden's Wild West Show. They will make a tour of New Hampshire and Vermont previous to the season's opening at Crescent Park. The members of the Faust Club gave another delightful entertainment at Weeden Hall 22 before a crowded house. Specialties were given by Hiram Harvey, Chris Chissold, Harry Wood, the Linking Quartette Club and the Faust Club. The music of The Power of Madness was excellently rendered by F. Dale Westland.

Lola Monteth, who has been traveling this season with Charles J. Stevenson's Enoch Arden co., is at her home in Pawtucket for the summer.

Eleonore Carroll joined Lothrop's forces 24. She will be remembered as having been connected with Edmund Barry, Kate Claxton and James O'Neill's co.

Desha Barry of Lothrop's stock co., and one of the oldest actresses in his employ, died in Boston 24. Her remains were brought to Wakefield for interment.

Lola Pomeroy, who made a big hit here in Little Hurricane will commence a tour of Lothrop's circuit in Part 15.

Alice C. Keane retired from Lothrop's stock co. 22. On that occasion she was presented by Mr. and Mrs. William Cattel with a floral piece four feet in height, and by Mr. and Mrs. J. K. Sullivan with a basket of white roses. At the close of the performance Mr. and Mrs. Keane entertained their associates and several friends at their hotel.

Several of the pupils of Justin Page will appear in the coming production of The Two Orphans at the Providence 6-8.

Ed. H. Barnstead, Jr., advance agent of Ullie Akerstrom, has been re-engaged for next season.

Marie Baratta Morgan, the well known soprano of this city, joined Ed. W. Houty's orchestra 25 for a concert tour of New England.

J. H. Jennings, the popular banjoist and instructor of the Brown University Banjo and Mandolin Club, gave his second annual concert at Blackstone Hall 26. He was assisted by several members of the Faust Club and other local talent. An excellent programme was furnished.

Lillian Mortimer and May Powell are recent acquisitions to Lothrop's forces.

I am told that Charles C. Collin, the courteous assistant to Treasurer Callender, of the Providence Opera House, will make bicycle racing a specialty this summer. At the B. T. Club Bazaar held here last week, Mr. Collin won a new wheel, and is very happy. His friends say it served him right.

Alfred G. Kranz, who was formerly assistant stage manager of the Talma Club, and is now on the stage professionally, has been resting at home for several weeks after about fourteen months of continuous acting. He expects to join his co. in New York next week. Mr. Kranz is a very clever character comedian with artistic ideas and natural methods.

Fred Miller, of Ship Abov fame, was here at transacting business with A. G. Thomas of The County Fair.

The Talma Club successfully gave their eightieth performance 21, presenting two short plays.

The Talma Club work for the realization of the same ideals as do a professional stock co., and in the acting co. there is a great deal of strong talent, especially among the ladies.

Fred Padley, the well-known dute soloist, formerly of the Providence Opera House Orchestra, who has been playing at Jacksonville, Fla., returned to his home in this city last week.

HOWARD C. RIPLEY.

WASHINGTON, D. C.

The approaching close of the season does not seem to have any effect upon the attendance at the Washington playhouses, nor has the inclement weather to any serious extent diminished the crowds which have thronged all of the houses nightly. Possibly this has been due to the fact that unusually fine attractions have been presented in Washington lately.

The Crust of Society was given at Albaugh's April 22-23, and evoked considerable criticism, favorable to the co. but highly unfavorable to the play. This class of drama may have its votaries in New York and Paris, but not in Washington, where the critical taste is steadily becoming more discriminating and cultivated. The co. that presents The Crust of Society is highly capable, and the theatrical accessories of the play are in every way magnificent. Elita Proctor Otis, in her impersonation of Mrs. Eastlake Chapel, was very clever. She is a woman of great promise in her art, and it is an art with her. Details are carefully studied, and her work throughout is graceful, and at the same time characterized by an intensity that was the plaudits of the critical spectator. Beatrice Merland as Violet Edmond was charming and won friends and admirers by her grace and intelligence. Rose Eytzinger and Hattie Russell were very clever in the conception of their respective parts. The machine support throughout is well balanced.

Pauline Hall in Puritania drew packed houses throughout the week at the Academy of Music. The co. is a good one in most of its parts, and the opera was voted witty, while the music, though familiar, was none the less tuneful. Lea Van Deck as Elizabeth gave expression to a very sweet soprano voice, though lacking in the volume that promises to characterize it later on. She is clever as an actress. Miss Hall is an old favorite with Washington theatregoers, who declare that she sang never so melodiously as during the past week, or looked more sharply in her impersonation of the Earl of Barenlands.

At the National crowded houses were present at every performance to laugh over and enjoy the fun pent up in A Parlor Match, as interpreted by Evans and Hoey. They were not the audiences, however, that usually frequent the National, and the play was considerably criticised by reason of its vacuousness and the dropped out between interstices of legitimate comedy.

At the Bijou Ole Olson, a play already familiar to Washington theatregoers, was presented during the week.

George Dixon, with a specialty company, drew crowded houses at the Lyceum.

Padetewski, who was to have given a recital at McCreath Music Hall 25, cancelled his engagement owing to ill health.

Fitasimmons' Auditorium made an entire change of programme last week, and played to heavier business. The "continuous performance" idea seems to have made a success in Washington.

John Drew is at the National, in The Masked

A week of darkness will settle over Albaugh's while the preparations go on for the ninth regular season of Summer opera, which will open 8. It will be remembered that the engagement of the Carleton co. was cut short by the Commissioners last summer, who insisted on changes being made in the exits to that theatre. There will be no obstacle of this character to mar this season's engagement, and a gratifying business is looked forward to.

Florence Bindley, so well and favorably known in Washington, is the attraction at the Bijou in The Pay Train 1-6.

At the Lyceum, Flynn and Sheridan's City Sports

On Monday 2, Manager Eugene Kernan, of the Lyceum, will be tendered a testimonial benefit.

Owing to the continued indisposition of Agnes Herndon, the two performances of La Belle Marie at the Bijou week before last was cancelled, in order to give her needed rest before she produced her new play in Baltimore next week.

Lizzie MacNichol Vetta will next season be the leading contralto of the Tivoli English Opera co. Harrison Millard, the composer, and his daughter, Marie Millard, lately prima donna of the Wang co., stayed for a few days in this city after the close of the Wang engagement here and were the guests of Mr. and Mrs. Marshall Cushing. They were the recipients of many social attentions during their sojourn in this city.

E. S. Connor, who was with Charles B. Harford's Julius Caesar co. this season, has terminated his connection with that organization after an eight months' tour, which he says has been very successful in every way. He says that Mr. Harford has made a most favorable impression everywhere he has appeared, and that he has been very successful in his newspaper work during the summer, simultaneously superintending the organization of an opera co. for an English syndicate, for a World's Fair production.

Colonel John E. Buckingham, the popular and veteran doorkeeper of Albaugh's, will be tendered an annual benefit at that theatre. Some of the best professional and amateur talent of this and other Eastern cities has been engaged to take part in the production of Julius Caesar. Richard Tappan, a young tragedian of this city, will play Mark Antony. Among those also participating in the performance will be: Messrs. D. C. Bangs, James Harrison, John C. Collins, Richard Anderson, Clarence Hough, Frederick Schaffert, W. Andrews and G. L. Anderson and Mrs. E. Morris, Mrs. Kopley and Mrs. Keikam. Harry Buckingham, better known as "Little Buck," will act as stage manager, and, under his supervision, the affair will undoubtedly prove a success.

Marie Bell, who won so many admirers as the prima donna in the Carleton Opera co., which sang in Summer opera at Albaugh's last summer, will go with the Murray and David Opera co. this summer, opening at Pittsburgh sometime in May, afterwards appearing at Buffalo for the summer. Miss Bell has been doing concert work during the past season, making quite a hit in Boston, where she sang during a two months' engagement.

EDWARD OLDFAY.

LOUISVILLE.

Minnie Seligman-Cutting presented My Oedipal Wife at Macaulay's April 22-23 to very satisfactory business, notwithstanding the stormy weather that prevailed. Robert L. Cutting made a favorable impression, and Elie Hermon and the veteran W. W. Owen did good work in support of the star. The Country Circus 1-6.

The Masonic is closed.

Al Baba will occupy the Auditorium 22-23. The advance sale and also that for the Lilliputian engagement commencing 1 is very large.

Agnes Wallace Villa in The World Against Her was at Harris 22-23. Robert Neil, William Scott, Sabra Deshon and the child actress, "Little Good Morning" are entitled to special mention.

East Lynne, with Ada Gray in her time-honored part, Lady Isabel and Madame Vine drew good houses.

William Jerome's Vaudeville co. was the attraction at the New Buck. In the co. are the Bland Sisters, Kitty Burke, Johnson and Newman, William Jerome and the child actress, "Little Good Morning," who really creditably "Coney at the Bat."

W. F. Owen, of Minnie Seligman's co., is a reminder of old stock co. days. He was with Barney Macaulay here for several seasons.

The Morback benefit at the New Buck promises to be quite a success. It is the intention to uniform the band for the trip to Detroit upon the occasion of the next Elks' reunion.

William Castleman, the young Louisville baritone, who has been with the Duff co. during the winter, is spending a few days here. He will probably rejoin the co. when it opens the Summer season here.

The members of the Louisville ball club attended the Bink on the ball playing night of Michael Kelly's engagement and presented their fellow player with a stand of flowers.

Doctor Carver concluded his engagement at Harris 22 to immense business. During his stay the Doctor entertained ex-Mayor Lyons and a party of friends. He exhibited his wonderful skill with the rifle and otherwise made the occasion an enjoyable one.

CHARLES D. CLARKE.

OMAHA.

Padetewski gave a recital at the Boyd April 25 before the wealth and culture of the city. His playing is a revelation and what is quite unusual, he responded to the numerous encores with remarkable good nature. Lewis Morrison's Faust to fair business 22-23. The support was good, the scenery admirably appropriate, and Mr. Morrison decidedly the best Mephistopheles I have ever seen.

At the Warren Street Theatre Stockwell's U. T.

C. with Peter Jackson as the stellar attraction to good business 22-23, succeeded by Fitz and Webster's farce comedy, A Breezy Time, to large and amused audiences. 22-23. A number of good specialties are cleverly introduced.

The Upper Hand at the Bijou week ending 22 was succeeded 24 by The Songar which is keeping up the reputation of the house as a money-maker.

The Boyd was dark 22-23, quite an unusual occurrence. Boyd is to have a benefit 1, and has been fortunate enough to secure The Crust of Society as the attraction on that occasion.

J. R. RINGWALT.

BALTIMORE.

Joseph Jefferson presented Rip Van Winkle at Ford's Grand Opera House April 22-23. Time has dealt kindly and lovingly with Mr. Jefferson. It has left him all the characteristic marks of his brilliant genius. He is as lithe and vigorous as of yore, and possesses to even a greater degree the benevolent and loving personality that appeals directly to the hearts of his audience. His Rip Van Winkle is the same wonderful artistic creation. I have never seen a better specimen than that of Rosa Rand. She is everything that the character calls for. Shrewish though she may be, and possessed of a tongue that has been sharpened by the trials of a drunkard's wife, nevertheless there is in her that true womanly devotion to her worthless husband, which is so beautifully manifested in the closing scenes of the second act. The others in the cast are up to the high standard established by the star.

Agnes Herndon appeared at Harris' Academy of Music in La Belle Marie to a large and appreciative audience. Miss Herndon has been suffering from a severe illness lately, and is not at all strong. The requirements of her part in this play are taxing her strength, and the waits between the acts occasioned thereby were rather long. She is a wholehearted actress, and professes her best efforts, which are satisfactory to her auditors.

The Mascot was enjoyed by a large audience at the Howard Auditorium. The opera was well presented with two prima donnas and large chorus.

The Night Owls gave a very interesting entertainment at Kernan's Monumental Theatre.

At the Holiday Street Peck's Bad Boy drew good houses.

On Saturday evening the Kenilworth presented the romantic drama, The Isle of St. Tropez. The club is under the direction of George A. Gardner, a veteran stage manager, and the performance reflected credit alike on Mr. Gardner and the club.

Oscar Eagle, who was here last week with the Fanny Davenport co., and his wife, Esther Lyons, now of Frohman's Lost Paradise co., will retire from the stage at the end of the season. Mr. Eagle has inherited a large stock farm in Ohio, and will devote all his attention to its management.

Ben Hendricks, who is at present playing the part of Ole Olson, will leave that co. at the expiration of the season.

Caroline Hamilton, the charming Maid Marian of the Robin Hood co., sang Gounod's "Ave Maria" at solemn high mass at the Cathedral on Sunday.

Mrs. W. A. Basey, wife of the manager for Agnes Herndon, is a great sufferer from rheumatism. She is taking electric baths with I am told, marvellous effect.

On Friday last Emilia McCaull, wife of Col. John A. McCaull, was buried in Greenmount Cemetery. Mrs. McCaull leaves three children, the eldest of whom is aged nineteen years. One of them is now studying for the stage. The health of Col. McCaull remains unchanged. He is a confirmed paralytic.

The illness of Edward South is greatly deplored here. The papers are full of reminiscences of his early life and childhood days in Baltimore.

WILLIAM J. O'BRIEN, JR.

NEW ORLEANS.

The event of the week in amusement circles was the debut of the Marie Greenwood Opera co. at the Grand Opera House for a season of ten weeks. The co. consists of Marie Greenwood, soprano; Fannie Myers, mezzo-soprano; Marie Dressler, contralto; Cora Carlisle, soprano; Sylvain Langlois, baritone; Eddie Smith and Tom Martin, comedians; W. P. Guiberson, tenor; Nicholas Cogley, second tenor; and Robert Lett, baritone. The executive staff of the co. is as follows: Pray, Clark and Guiberson, proprietors; Harry M. Clark, acting manager; Roland G. Pray, business manager; W. P. Guiberson, director of amusements; W. H. Matchette, musical director; Eddie Smith, stage manager; Mrs. Wadsworth, costumer. The co. made its debut 24 in Chimes of Normandy. Billie Taylor is announced for 1.

Marie Wainwright closed her successful engagement of three weeks at the Grand Opera House on 23. She played Amy Robsart, Twelfth Night, School for Scandal, and The Social Swim. The ending of the Wainwright engagement also closed the regular dramatic season of the theatre.

A benefit performance for the stranded members of the Lion White Zoo co. was given at the Academy of Music by local talent on 23 and helped the co. to get to their respective homes.

The popular concerts at West End will commence at that resort on 4, a week earlier than at first contemplated. Leave, the cornetist, will be in attendance at the opening, and Professor George A. Paoletti will lead the band.

LAMAR C. QUINTERO.

JERSEY CITY.

J. K. Emmet and Maggie Cline had a rousing reception at the Academy April 22-23, and business continued good throughout the week. Emmet is supported by a capable co., and a highly satisfactory performance of Fritz in Ireland was given. The star sang his father's songs and danced with much grace. The children that appear in the play are quite clever. Maggie Cline rendered the most popular songs in her repertoire in her inimitable way, and won enthusiastic applause for each. The Page 1-6.

Carroll Johnson in his new play, The Irish Statesman, did well at the Opera House April 22-23. The play is not of the conventional Irish type, for the author has laid his scenes some years hence. Of course, emancipated Ireland is the theme, but it is dealt with in a novel and entertaining way. Mr. Johnson's role is his perfectly, and his co., which is excellent, includes Grace Arden, Olive Martin, Colin Kemper and Lincoln Wagenhals. Uncle Tom's Cabin (Kila's) 1-6.

Colin Kemper and Lincoln A. Wagenhals, of Mr. Johnson's co., will have a stock co. at Binghamton, N. Y., this summer, beginning in June.

Wilson Barrett did the banner business of the season at the Academy last week. The S. K. O. sign was hung out every night.

The Sunday night concerts at the Opera House continue to be well patronized.

L. O. F.

ST. PAUL.

At the Metropolitan Opera House April 21, Herman Schmeidler, a talented young member of the Theo. Bollmann-German Dramatic co., had a benefit. Marianne was presented in a praiseworthy manner to a large and appreciative audience. Annie Poley in Miss Bythe of Duluth and The Deacon's Daughter 22-23, large business. The Bostonians 1-6.

At the Grand Opera House Walter Sanford's melodrama, The Struggle for Life, was presented

by a clever co. 22-23, opening to S. R. O. Robert Gaylor in Sport McAllister 20-6.

At the Olympic Theatre 22-23 an attractive bill was presented to fair attendance, by a clever corps of specialty artists. New people: Mr. and Mrs. M. E. Hanley, Stella Gonzales, Florence Lloyd, Rosie Logan, Norah Martin, Bessie Milton, Leoni, the Four Mascots, Theodore Price, Ronald Brothers, Ed. Logan, Maurice Burns, John Donnelly, Ed. Grant, George Cunningham, Charles Ernest in topical songs.

A very enjoyable entertainment was given at the Grand 20-22 for the benefit of the Day Nursery Association by society people and local talent in the production of the Kirmess, conducted by Professor H. E. Speedy of Detroit; full houses and fashionable audiences.

GEORGE H. COL-BAVE.

DETROIT.

Robert Downing did a very good business at the Detroit Opera House April 22-23. The stars appeared in a round of their best plays, and were greeted by good-sized houses. Mr. Downing and his charming wife, Eugenia Hain, are very popular in Detroit, and during their stay here were the guests of Dr. J. B. Book and his wife, whom they have known for years.

At the Lyceum My Official Wife did a fair business 22-23. Minnie Seligman is unquestionably an artist of decided ability. Francis Wilson in The Lion Tamer 22-23, enormous houses.

At the Lyceum A Fair Rebel did a fair business. The leading parts were taken by Fanny Gillellet and E. R. Mawson. On 2 Manager Shaw took his annual benefit, Dr. Bill being the attraction. The house was crowded with his friends, and the benefit was an entire success. The same play was repeated 26-27.

At the Detroit Two Old Cronies was the attraction.

At Whitman's Grand Opera House, Cruikshank Lawn 22-23 to large business. Tony Pastor opens 30.

Garry Hough, the oldest living manager and actor in Detroit, takes a benefit 3 at the Lyceum, the play being The Hunchback, presented by himself and puppets. The old gentleman deserves a right royal benefit. He has been among us many years, and has served the theatregoing community faithfully, and in various capacities.

On 3 The Country Circus will be seen here for the first time at the Detroit. The advance agent, Charles Osgood, has been working the press for the past week with excellent effects.

Charles Wyndham, who is a brother-in-law of our townsman, Bronson Howard, writes that he will not come to America this year.

Fatinitza will be given by local talent very soon, for the benefit of the Aiger Club. It will include our best local talent, and doubtless will be well presented.

The Detroit Musical Society presented Mendelssohn's oratorio, "St. Paul," at the Auditorium on 4 to an audience of nearly 4,000. The soloists were Whitney Mockridge of Chicago, tenor; Mrs. Anne Kennard Martin of Chicago, soprano; Heinrich Meyer, basso; and Mrs. Clemens of Detroit, alto. This concert will be the last one given by the society under the direction of Professor A. A. Stanley, who has guided it for the past three years.

F. K. SKRABAS.

MILWAUKEE.

The Lilliputians had a very successful week at the Davidson April 22-23, and their new comedy, Candy, met with the same enthusiastic reception that was accorded The Dwarf's Wedding last season. The scenic effects in Candy are very good, and marches and dances were well executed. William H. Crane 1-6 in The Senator and On Probation.

The Bijou had Hands Across the Sea 22-23. The co. is better than is usually seen in conventional English melodramas of this kind. Mack Charles gives a very intelligent performance of the part of Jack Dudley, and W. W. Richardson as Tom Bisset sustained the comedy role to everyone's satisfaction. Lillian Bedford as Carlotta Walton, and Lucy Nettleswood as Katherine Osterman were excellent. The introduction of the French Novelty Dancers, Miles, Rice and Harvey, in the second act, is a questionable departure on the part of the management, and an act that is not called for in a performance of this kind.

The Marie Sanger Burlesque co. have had a prosperous week at the People's 22-23, and give a satisfactory vaudeville performance.

The Exposition building is being fitted up for a Summer season, and daily performance of a musical and vaudeville character will be given. C. F. Miller has been appointed amusement manager and is now in the East securing attractions.

The Standard will change management next season. O. F. Miller retiring and Messrs. Jagger and Trotman assuming control. Mr. Trotman has been connected with the house for several years as treasurer, which has given him an experience in the business which will serve him well in the new venture and which I wish them every success.

The Little Golden co. disbanded here 22, and many of the co. complain bitterly of the treatment they received at the hands of their manager, A. H. Phillips. Unpaid salaries and board bills constitute their grievance.

Hands Across the Sea co. closed season here 23.

E. T. McDONALD.

KANSAS CITY.

John Stetson's co. in The Crust of Society played a return engagement at the Coates' Opera House April 22-23, and was received by large and fashionable audiences. The co. presented an artistic performance. The accessories of costume and scenery are lavishly supplied. Tusado 22-23, Elsie Elsie 1-3.

The Fire Patrol, a successful melodrama of the most vociferous type, pleased large audiences at the Grand 22-23. Edwin Arden 1-6.

The St. Felix Sisters opened to a fair house at the Mills 21 for a week, but closed 24. Their performance was not strong enough to draw patronage.

Jack McAuliffe 1-6.

The Riteous Robbers, an original American comic opera, will be produced at the Coates 1-6. Charles Alfred Moss is the composer, and he has selected a strong cast for this production.

The Vendetta was booked for the Auditorium 22-23, but failed to appear.

Son-a's Band 4, and Damrosch's Orchestra 16.

George Thatchner will next season produce a comic opera entitled Africa.

FRANK B. WILSON.

INDIANAPOLIS.

At English's Opera House Ali Baba April 22-23 packed houses.

At the Grand Opera House Hoss and Hoss 21, 22; Dockstader's Minstrels 1; 2; Hells 2, 3.

At the Park Theatre Mr. and Mrs. Robert Wayne in Foregone 22-23, crowded houses. Keep it Dark 27-29.

At the Empire Theatre Seltzer and Watson co. to good houses 22-23. William Jerome's Vaudeville Club 1-6.

Al. Bailey left Monday for Detroit, where he has accepted a four weeks' engagement.

Forepaugh's Circus is billed for 23.

Colonel Robert Ingersoll is booked for a lecture

SAN FRANCISCO.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York; F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill.; F. Chandler, G. P. Agent, St. Louis, Mo.

ARKANSAS.

CONNECTICUT.

Burbridge, manager; Whiffed Clarke Comedy c
April 17 22 at popular prices; good performances
fair business.

BRUNSWICK.—L'ARIEVO OPERA HOUSE (W. Glover, manager): Lawrence Hanley April 20 in 1. Player with an act of Hamlet as a soloist.

Rogers' interest in the lease of the Marlowe, is not the sole lessee and manager of the house. Fred McMillan is the assistant manager. It is the intention of the management to keep the house open.

CHAMBERLIN.—**GRAND OPERA HOUSE** (P. Chamberlin, manager): Fire Patrol April 14; go business to satisfactory performance. Frederic Warde and Louis James in Julius Caesar 21 to large and brilliant audience. *Encores Good.*

business 17-22.==ITEM: Messrs. Warde and James were banquered by the Knights of Pythias at their performance 19. Homer D. Cope, former with Warde and James, gave the toast " "

Putnam in An Unclaimed Express Package
lighted a fair-sized audience 20.—ITEMS: K

A Play of Intense Human Interest that Appeals to all Classes,

THE STORY OF A KISS

Adapted from the French by RALPH WINTERS, and interestingly told by THE DISTINGUISHED ITALIAN ARTISTE,

MELINE MERLI

And Capable Supporting Cast.

"We have all, rich and poor, during our lives been confronted with a kiss which has its story, be it a tale of woe or an ecstatic dream of bliss." Season 1914-15 entirely booked in leading theatres exclusively under the personal direction of

FRANK SCHWARTZ. Address per route.

Mich., 26.—THE MIRROR is on sale at Somerville and Woods' News Depot, River Street.

SAGINAW—ACADEMY OF MUSIC (S. G. Clay, manager): The Leavenworth Case April 27; small house. Charles Leder in Oh, What a Night 28; fair business. Gus Williams in April Fool 29; good house. Stetson's Uncle Tom's Cabin 30; large house.

SAULT STE MARIE—Soo Opera House (P. W. Shute, manager): Turner's English Girls April 27; fair-sized audience. Jane Combs in Break House filled the house with a fashionable audience 28.

BENTON HARBOR—YORK'S OPERA HOUSE (J. A. Simon, manager): Katie Putnam in The Little Maverick April 27; packed house. The Schubert Male Quartette 28; fair house. ITEM: Katie Putnam has arrived in town to spend the summer in her beautiful home.

MUSKOGEE—Opera House (Fred L. Reynolds, manager): Alvin Joslin drew a large house April 27; Stetson's U. T. C. 28; fair house. Katie Putnam in An Unclaimed Express Package 29; light business.

LANSING—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Devil's Auction April 27; S. R. O.

KALAMAZOO—ACADEMY OF MUSIC (B. A. Bush, manager): The Burglar was presented April 27 to a fair-sized audience. Lillian Kennedy in She Couldn't Marry Three 28; fair business.

BATTLE CREEK—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Charles L. Davis in Alvin Joslin April 27; Charles A. Leder in Oh, What a Night 28; Charles A. Gardner 29; in Fatherland; all to good houses.

GRAND RAPIDS—POWERS' GRAND (W. H. Powers, manager): Gus Williams presented April Fool April 27. Katie Mitchell sang and danced herself into great favor and was the feature of the entertainment. Business fair. Katie Putnam, after a long absence, appeared 28, in An Unclaimed Express Package and Little Maverick. Business satisfactory. Devil's Auction 29. The spectacle has been changed somewhat, and if anything, for the better. Judging from its drawing power it will be a yearly visitor for some time to come. Charles A. Gardner 30.—GRAND OPERA HOUSE (O. Stalc, manager): Oh, What a Night was a good card all the week. Since last seen here a large number of good specialties have been introduced, and it is more of a "go" than formerly.

MARYLAND

CUMBERLAND—ACADEMY OF MUSIC (John Stamb, manager): Fannie Rice and her excellent co. delighted a crowded house, April 28.

MISSOURI

SEDALIA—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Stockwell's Uncle Tom, featuring Peter Jackson, attracted a good house April 24. This closes the season here.

MEXICO—PERMIS GRAND (G. L. Ferris, manager): J. C. Lewis in St. Plunkard April 22; good house.

WARRENSBURG—MAGNOLIA OPERA HOUSE (Hartman and Markward, mgrs.): Blind Boone Concert co. 2, 3.

ST. JOSEPH—NEW CRAWFORD THEATRE (C. P. Elliott, manager): The White Squadron drew a good house April 27. Uncle Tom's Cabin, with Peter Jackson, "Parson" Daries, and other pugilistic stars, drew a fair house on a stormy night 19. Lost Paradise 20; large business.

MINNESOTA

DULUTH—TEMPLE OPERA (John T. Condon, manager): Jane Combs April 21 to a very fair house. The Boston Ideal Opera co. 21, with Inez McCusker in the title role, in Galatea to a free good-sized audience. Nat Goodwin 22, 23.—THE LYCEUM (Arthur E. Miller, manager): An amateur production of Poor Philoddy and The Trial by Jury was given by the High School Amateurs 22, under the direction of Prof. Arthur F. M. Constance, the organist of St. Paul's Church and musical director of the public schools, to a very large and select audience. ITEM: The advance sales for Nat Goodwin were the largest ever known, for one day, in Duluth, being over \$1,400 on 22 for the two performances of 24, 25.

STILLWATER—GRAND OPERA HOUSE (E. W. Durant, manager): Hettie Bernard Chase in Uncle's Darling billed for April 27 did not come here, and failed to notify the local management. The receipts, \$200, were refunded. Manager Durant and the patrons of the house were very much disappointed. Home Talent Minstrels 29, 30; crowded house, receipts, \$25. The dancing of Singer Barnes, John Goodman and Nat Lanners was very clever. Janauschek in Macbeth 22; large audience.

WINONA—OPERA HOUSE (E. K. Tarbell, manager): K. Tanaka gave one of the poorest performances ever seen in this city to a light house April 17. The Boston Ideal Opera co. appeared in Galatea to a fair house 18. Inez McCusker, as Galatea, received numerous recalls. Spider and Fly 21; S. R. O.—ITEM: Your correspondent enjoyed a pleasant call from Manager J. T. Condon of the Temple Opera House, Duluth, on 19. Manager Condon was accompanied by Mr. Eastman, who will take charge of the Winona and Lacrosse houses on Sept. 1.

WANKATO—GRAND OPERA HOUSE (George W. Thoms, manager): Katanaka April 20; fair house. Torbett Concert co. and Lutfman Sextette 21; S. R. O. Bobby Gaylor 22; large audience.

RED WING—OPERA HOUSE (Charles L. Kellogg, manager): The Boston Ideal Opera co. presented Galatea April 19; fair business. Hamlet's Players in repertoire 20, opening with Marie Du Bois. Very good business in spite of extremely inclement weather.

MASSACHUSETTS

WORCESTER—THEATRE (Rock and Brooks, managers): Louis Aldrich in The Senator April 20; The Dazzler 21, 22; The Planter's Wife 23, 24; all to good business. LOUPOUR's OPERA HOUSE (George E. Luthrop, manager): Uncle Tom's Cabin 20-22; Ticket-of-Leave Man 23-25; very good business all the week. FRANK STREET OPERA HOUSE (W. H. Arnold, manager): Acres Evans' co. in burlesque 20-22. Gus Hill's Novelty co. 23-25; good business. ITEM: Paul Davis, advance agent for James O'Neill, spent a few days in the city, as Mr. O'Neill is resting. Much sorrow was expressed at the sad accident that befell Manager Arnold in New York. The papers announced that he was dying at the hospital after the surgeons had amputated his leg, but later dispatches said he had rallied and there were hopes of his recovery. Manager Hutchins is in the city looking after his interests at the Front Street house.

LOWELL—OPERA HOUSE (John F. Cosgrove, manager): The County Fair to a large and well-pleased audience April 17. A Trip to Chinatown 20; good business. Rhea in Josephine Empress of the French pleased a fair-sized audience 21. Stuart Robson in The Henrietta 22; large audience. Charles Dickinson in Inco, and the curtain raiser, The Salt Cellar to a very light house 23.—MUSIC HALL (Thomas and Watson, managers): The H. R. Brennan Star Theatre 20; all to good business.

HYPOC THEATRE (Abe Spitz, manager): Nibbles Burlesque co. in His Nibs and His Nobs 17-22; large business. HUNTINGTON HALL (P. A. Brousseau, manager): Held by the Enemy 20; fair house. ITEM: The local Elks had their second annual benefit 21. The attractions were the Lillian Durell Opera co. in Micron. Managers Thomas and Watson and co. in a laughable sketch.

Miss Dasa Harmon, mandolin soloist, little Miriam Keyward in character songs, Senator Wendell Rogers, black face comedian, on the "Jazzes of the Day." An excellent bill, and a well-pleased audience was the result. After the performance a social session was held in the club rooms, members of the Durell co., Music Hall and The Dazzler being present. Souvenir programmes were issued containing pictures of the others and others.

FALL RIVER—ACADEMY OF MUSIC (William J. Wiley, manager): U and I April 29, 30; poor business. Jay Kral's Ideal Uncle Tom's Cabin co. did a good business.

ATLEBORO—BATES' OPERA HOUSE (J. G. Hutchinson, manager): The Burglar April 19; small house; performance and co. excellent. The Planter's Wife 20; also had a poor house owing to a storm.

WARLBORO—THEATRE (F. W. Riley, manager): John Stetson's Trust of Society April 29; big business; fine performance. Jane 22; good house.

HAVERHILL—ACADEMY OF MUSIC (James P. West, manager): Stuart Robson in The Henrietta April 29; large house. Denman Thompson 30; S. R. O. Trip to Chinatown 21; crowded house. Inco 22; fair house.

BROCKTON—CITY THEATRE (W. W. Cross, manager): The Inco co. canceled April 19. Katie Emmett also canceled her dates 21, 22. Charles Frohman's co. presented Chums, and Jane to a fair-sized and well-pleased audience 23.—GAIETY THEATRE (Abe Spitz, manager): Mme. Duprez Female Minstrels gave good performances to large houses 24, 25.

WESTFIELD—OPERA HOUSE (A. H. Furtow, manager): U and I April 29; light house. Frank Mayo 27.

MILFORD—MUSIC HALL (H. E. Morgan, manager): John Stetson's Players in The Trust of Society April 29; fine performance.

NORTHAMPTON—ACADEMY OF MUSIC (William H. Todd, manager): Helen Barry in A Night's Frolic April 22; light business. George Grossmith delighted a large and fashionable audience 24. Paderewski did enormous business at Social Hall 25.

HOLYOKE—OPERA HOUSE (W. E. Kendall, manager): O'Dowd's Neighbors April 20; Helen Barry in A Night's Frolic 21; both to good business. A Trip to Chinatown 22.

SPRINGFIELD—COURT SQUARE THEATRE (D. O. Gilmore, manager): Mark Murphy in O'Dowd's Neighbors April 20; good house. Helen Barry in A Night's Frolic 21; small audience. The Ensign 22; large audience. Rhea in Josephine 23; large audience.

NORTH ADAMS—WILSON OPERA HOUSE (Thomas Hanby, manager): The Dazzler April 25; one of the best performances of the season to a fair-sized audience. John L. Sullivan in The Man from Boston 26; crowded house at advanced prices. Harry Lacy plays a return engagement in The Planter's Wife 27. Eileen Oge at St. Joseph's Hall in place of April 27.—ITEM: The music festival which was held 28, 29 drew the largest audiences ever seen in this city. Nearly every one of the 1,800 seats was taken and many found it impossible to obtain seats.

FITCHBURG—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Frank Mayo in Davy Crockett April 29; good business. The Dazzler 29; large and well-pleased audience.

LAWRENCE—OPERA HOUSE (A. L. Grant, manager): Stuart Robson supported by a fine co. in The Henrietta April 29; fair house. A. Q. Scammon's co. in The Burglar 30; excellent performance; medium business. On 21 occurred the benefit tendered by Manager Grant to the mother of the late Edward Coleman, the stage hand, who was killed by a fall at the Opera House last month. The attraction was The Shamrock and Rose, which was performed in an acceptable manner by the Young Men's Catholic Association, and a good sum was realized.

SALEM—MECHANIC'S HALL (Andrews, Moulton and Johnson, managers): Louis Aldrich in The Senator April 29; good business. A Royal Pass 24; limited audience. ITEM: The Salem Press Club held its first annual banquet at the Essex House 25. Your correspondent was elected a member at the last meeting of the club.

NEVADA

VIRGINIA CITY—PIPER'S OPERA HOUSE (John Piper, proprietor): Mrs. W. J. Florence in The Nightingale April 17; good house. The Prodigal Father 9.

NEBRASKA

LINCOLN—THE NEW LANSING (E. A. Church, manager): Frederick Ward and Louis James gave a most excellent presentation of Othello to a good house April 17; the stage settings were above the average for Shakespearean productions, and the co. good. The Banjo and Glee Club of the University of Michigan gave an enjoyable performance to a light house 18. Frohman's Lost Paradise had a fair house 19, 20. ITEM: The return of the May 2, Fitz and Webster in A Merry Time had a light house 21.—THE FUNK (J. M. Crawford, manager): Jack McAuliffe in The King of the Turf 20; Ezra Kendall in A Pair of Kids 21.—ITEMS: Manager Church, of the Lansing, has been ill for ten days with pneumonia, but is recovering, and will soon watch productions from the stage as usual. Howard Coveney's exceptions to my letter are unanimously overruled by everyone who witnessed his Bardwell Sate. Every motion was a parody of the gesture of the late Mr. Florence, and even the vocal inflections were imitations of the originals at certain passages; this may have been unintentional, however, and obtained from long association; but my reference to the "signal failure" applied to the imitation, and not to Mr. Coveney's acting as original.

NEBRASKA CITY—OPERA HOUSE (W. E. Sloan, manager): Frank Lincoln in Son of Monte Cristo and Homestead Strike April 29, 30. Performances were good, but did not attract large business.

BEATRICE—PANDOR OPERA HOUSE (Fuller and Lee, managers): Ann Arbor Glee and Banjo Clubs April 19; good house.

Kearney—OPERA HOUSE (J. J. Osborn, manager): James A. Reilly in A German Soldier April 18; good business.

NEW HAMPSHIRE

PORTSMOUTH—MUSIC HALL (J. O. Ayers, manager): Mlle. Rhea in Josephine Empress of the French, drew a fashionable audience April 20. The Hustler 21; good business.—OPERA HOUSE (E. A. Mitchell, manager): Gilmore's Band 21; matinee.

NASHUA—THEATRE (A. H. Davis, manager): McCarthy's Mishaps to a fair house April 27.

DOVER—CITY OPERA HOUSE (George H. Demeritt, manager): George C. Staley in A Royal Pass April 27; small house. McCarthy's Mishaps pleased a large audience 28.

NEW JERSEY

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): Hermann drew a large and fashionable audience April 27. A large audience witnessed Macourne 28. The Waste Comedy co. 29, 30; good paying houses at popular prices.—TEMPLE THEATRE (J. J. Bacon, manager): Attractive vaudeville drew good houses during the week.

LONG BRANCH—BROADWAY THEATRE (Nelson Canyon, manager): Waite's Comedy co. April 19-22; excellent business; audiences delighted.

PLAINFIELD—MUSIC HALL (J. A. Demarest, manager): The Gilbert Dramatic Society of Brooklyn in Our Stratavists (benefit Crescent League) owing to the inclement weather attracted a small, but appreciative audience April 20. Herrmann 21; crowded house.

HOBOKEN—ROSS' THEATRE (W. S. Ross, manager): Paul Kaurar April 27-29 drew very large and well-pleased audiences. Harrison Wolfe and Mildred Holland appeared in the leading roles and were supported by an excellent co. Clara Coleman in Nora Nachree 1-3.

CAMDEN—TEMPLE THEATRE (C. L. Durban, manager): The Redding-Stanton co. to fair business April 20-22. Frohman's Men and Women 23; crowded house. The great event for Camden the theatre before the closing of the Temple's first season is booked for Friday afternoon 5, when The Rivals will be presented under the personal supervision of Mrs. John Drew.

ORANGE—MUSIC HALL (George P. Kingsley, manager): The McElhinney Family who perform on all kinds of musical instruments appeared to a small but pleased audience April 22.

NORTH DAKOTA

BISMARCK—ATHENIUM (J. D. Wakeman, manager): Bill Nye and A. P. Burbank April 21; good business.

JAMESTOWN—LLOYD'S OPERA HOUSE (J. M. Lloyd, manager): Nye and Burbank April 22; good house. Alha Heywood in Edgewood Folks 24.

NEW YORK

ALBANY—HARMANUS BLEECKER HALL (O. H. Butler, manager): John Drew in The Man from Henrietta 25.—LELAND OPERA HOUSE (H. P. Souler, manager): The Press Club benefit 19 drew one of the most cultivated audiences of the season. Miss Theresa F. Smith carried off the honors by her artistic personation of a very difficult role. The annual benefit to H. P. Souler occurred with Fanny Rice as the attraction.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE (E. E. Sweet, manager): Professor Herrmann delighted his usual large audience here April 24. Blue Jeans was presented 26 for the second time this season to a very large and exceedingly well-pleased audience. ITEM: F. L. Abbott, now staying in this city, has signed for next season to sing baritone parts in Gilbert Opera co.

SYRACUSE—WHEATON OPERA HOUSE: Antaeus in The Mascot packed this house April 25, 26 for the benefit of the Press Club. John Drew in The Masked Ball 27; Digby Bell in Jupiter 3, Jane, with Johnstone Bennett and Georgia Gardner Cody, 1-3. The latter is a Syracuse girl, and may depend upon a warm welcome from the Players' Club, and her many other well-wishers.—H. R. Jacobs' OPERA HOUSE: The Patrol 27-29.—ITEMS: John Beasley, a well-known variety performer, died at his home in this city 2, aged forty-five. William A. Daniels, formerly with Kate Castleton and Lizzie Evans, is deserving of credit for his stage management of The Mascot for the Press Club. To manage eighty amateurs and play Lorenzo was a task.

ELMIRA—OPERA HOUSE (Wagner and Reis, managers): Richard Golden in Old Jed Prouty April 25 to fair business. Lost in New York 26; Gloriana 27; Fannie Rice, Way 28; Police Patrol 29; E. E. Jones 30.—WADSWORTH AVENUE THEATRE (Wagner and Reis, managers): Dark.—BUNDY HALL: New Orleans Museum and Parisian Glass. Blowers to large audiences.

LYONS—MEMORIAL HALL (W. I. Hines, manager): Richard Golden in Old Jed Prouty April 22; benefit of Manager Hines to good business.

CORTLAND—OPERA HOUSE (Warner Rood, manager): Punch Robertson opened a week's engagement in repertoire April 25 to good business.

BINGHAMTON—STONE'S OPERA HOUSE (Clarke and Delavan, lessors): U and I April 21, 22; fair business. Power of the Press 23, 24; good houses. Richard Golden in Old Jed Prouty 25; return engagement; large and delighted audience.

AUBURN—BURTONS OPERA HOUSE (E. S. Newton, manager): Barlow's Minstrels played to good business April 20. Madeline Merli 21; Digby Bell 22.

UTICA—OPERA HOUSE (H. E. Day, manager): The Limited Mail was presented April 22 before a large and well-pleased audience. Gloriana 23; fair-sized audience.

PORT JERVIS—LEA'S OPERA HOUSE (George Lea, manager): U and I April 23; small but well-pleased audience. A Local Friend booked for 24 at the Theatre Normandine failed to appear.

MIDDLETOWN—CASINO THEATRE (H. M. Corey, manager): The Midnight Alarm April 25; fair house. Mavourneen 26 to S. R. O. Won by a Woman had its initial performance here 25. The play is intensely dramatic, with plenty of very good comedy. It was revised by A. C. Wheeler ("Nym Crinkle") from a play by Tom Taylor. The piece made an instantaneous success with the large audience that filled the Casino. Josephine Langdon was excellent as Madame de Fontanges, and wore some very rich costumes. Individual hits were made by George Edgar, Thomas McGrath, Morris Drew, and Lorimer Stoddard. The co. is under the direction of F. L. Goodwin. Cast: Madame de Fontanges, Josephine Langdon; Fouché, George Edgar; M. Desmarte, Thomas McGrath; Margis de Cevennes, Lorimer Stoddard; Dr. Neville, Morris Drew; Jabot, George Edgar; Karl, L. W. Browning; Grisboulle, L. T. McKever; Guard, James Sheehan; Cecil, Vivie Ogden.

WATKINS—LOVE'S OPERA HOUSE: Wife for Wife April 18, fair business. ITEM: Manager Love was elected president of the village.

HORNELLSVILLE—SHATTUCK OPERA HOUSE (Charles L. Purinton, manager): Mora closed a successful week in repertoire April 25. Chauncy O'cott in concert 1.—ITEM: Mr. Ossoski, the future manager of the Shattuck, closed a contract last week, with a Buffalo firm for sixteen complete sets of scenery and a drop-curtain. New dressing rooms will be fitted up and when Mr. Ossoski opens the house it will rank second to none in Western New York.

GLOVERSVILLE—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Limited Mail April 25; fair house.

NORWICH—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Edna Mai in Little's World 22; large house. Held in Slavery 23.

WATERLOO—ACADEMY OF MUSIC (C. G. Gridley, manager): Wife for Wife co. April 19; fair house. New York Theatre co. 20-22; very poor business.

PENN VAN—SHEPARD OPERA HOUSE (C. H. Sisson, manager): Fremont Mandolin and Glee Club April 18; good performance to fair business. Wife for Wife 20; poor performance to light business. Madeline Merli in From From 25; fine performance to light business.

CORNING—OPERA HOUSE (A. C. Arthur, manager): Lotus Glee Club April 19; small but highly pleased audience. Richard Golden 20; satisfactory business.

COHOES—CITY THEATRE (E. C. Game, manager): Annie Ward Tiffany in Lady Barmy April 20; light business. A very good co. presented The Police Patrol 21. John L. Sullivan 22; crowded house.

NIAGARA FALLS—PARK THEATRE (H. A. Foster, manager): Gloriana April 23; fair business. Spider and Fly 24; packed house.

AMSTERDAM—OPERA HOUSE (A. Z. Neff, manager): Gony Brothers' Minstrels gave one of the best performances ever given here by the same co. April 25 to a fair house. One of Charles Frohman's

cos. presented Gloriana—preceded by the one-act drama, Out of the Storm, to a small house 24. The Police Patrol 25; good-sized audience.

JOHNSTOWN—GRAND OPERA HOUSE (Charles H. Ball, manager): John L. Sullivan in The Man From Boston to large business April 29.—ITEM: James Shultz, late leader of W. S. Cleveland's Minstrels' Orchestra, is visiting his mother in this city.

SARATOGA SPRINGS—TOWN HALL (J. M. Putnam and Co., managers): Charles McCarthy's One of the Bravest April 24; large business.—PUTNAM MUSIC HALL (Abel Rubel, Jr., manager): Malley and Lamb's A Fair Rebel co., return date, to a large and fashionable audience 26.

LOCKPORT—HOBBS' OPERA HOUSE (H. A. Foster, manager): Frohman's Comedians to good business April 22. Spider and Fly 25.

MATTEAWAN—TRIUMPH OPERA HOUSE (W. S. Debbie, manager): Maudie Lester to fair business April 17-22. Clara Coleman gave a fair performance 23 to good business.

OHIO

COLUMBUS—HENRIETTA THEATRE (Dickson and Taft, managers): Seidl Concert co. to a packed house April 19. Maudie Lester 20, 21 in Henry VIII. As You Like It, and Macbeth to light business.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Robert Downing to fair business 19-21. Joseph Jefferson 22; packed house.

PARK THEATRE (Dickson and Taft, managers): Watson and Setton co. closed a good engagement 12. Keep it Dark 20-22; good business. Carrie Lewis 23-25 opened to S. R. O.—ITEM: The Summer Opera Club opens at the Grand May 14 for an eight weeks' engagement.

URBANA—MARKET SQUARE THEATRE (Colonel C. O. Taylor, manager): Mr. and Mrs. Robert Wayne April 17-22.

DENNISON—KIPP'S OPERA HOUSE (Samuel Kipp, manager): Atkinson's Peck's Bad Boy 20; very large and enthusiastic audience.—ITEM: Will Burgess, of the Peck's Bad Boy co., who was formerly a resident of this place, and who took the part of Dr. Bullock will assume the character of Mr. Peck this week. He has a promising future in the profession.

ALLIANCE—SOURICK'S OPERA HOUSE (F. W. Gaskill, manager): Noss Jollities in A Quick Match April 24; good business.

EAST LIVERPOOL—BRUNT'S OPERA HOUSE (John Thompson, manager): Held in Slavery April 21; fair house. Noss Jollities in A Quick Match 23; good business.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Feltz, manager): Robert Downing in Richard the Lion-Hearted April 19; William Collier in Hoss and Hoss 19; The Lost Paradise 21; all to good business.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Old Homestead 14; good business. Little Nugget 21; poor business.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Grimes, manager): Gibney, Gordon and Gibney co. April 17-22; crowded houses. Al. G. Field's Columbian Minstrels 24; packed house.

CINCINNATI—GRAND OPERA HOUSE: This house will be under the management of Percy A. Walling next season. It is the intent of Mr. Walling to give our theatregoers a better class of attractions than they had hitherto. R. C. Weiden, the present treasurer, will be retained in the box office.

CANTON—THE GRAND (M. C. Barber, manager): Held in Slavery April 24; poor business.—ITEM: L. E. Cool, of Pittsburg, has secured a five years' lease of the Grand, and the unexpired term of the lease held by the Grand management on Schaefer's. He takes possession May 1, bringing with him as treasurer John Matthews, of Pittsburg.

FINDLAY—TURNER OPERA HOUSE (C. R. King, manager): Charles B. Hanford April 19; small but well-pleased audience.—DAVIS' OPERA HOUSE (Ruhl and Graust, managers): My Official Wife 19; small house. Dr. Bill 21; good business.

KENTON—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Little Nugget April 24; crowded house.

SANDUSKY—BEMILLER'S OPERA HOUSE (Otto B. Bie, manager): Digby Bell and his Comic Opera co. played Jupiter to the capacity of the house April 19. Lost in New York did well 19. Charles Hanford as Marc Anthony in Julius Caesar 20; good business.

IRONTON—MASONIC OPERA HOUSE (B. F. Ellisberry, manager): Field's Minstrels gave a good performance April 22 to the largest house of the season.

PIQUA—MUSIC HALL (J. C. Thirkfield, manager): Dr. Bill April 20; good performance to fair business.

STEUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Keep it Dark April 19; small house. Held in Slavery 20; good house. Columbia Comedy co. opened 21 for a week to poor business. Manager McLaughlin canceled the engagement after the first performance.

TOLEDO—PEOPLE'S THEATRE (Grady and Garwood, managers): The Vendetta April 24-25; good houses.

HAMILTON—GLOBE OPERA HOUSE (Bristley and Connor, managers): George Thatcher's Minstrels to a packed house April 24.

PENNSYLVANIA

SHAMOKIN—G. A. R. OPERA HOUSE (John F. Osier, manager): Fast Mail April 19; big business. Madeline Merli in From-From delighted a fair-sized audience 21. U and I pleased a large audience 22.

POTTSTOWN—GRAND OPERA HOUSE (George R. Harrison, manager): The Power of the Press April 14; large audience. Midnight Alarm 24 for benefit of attacks of the house; S. R. O.

PLYMOUTH—OPERA HOUSE (R. N. Smith, manager): doo Trump April 21; good business.

UNIONTOWN—GRAND OPERA HOUSE (J. T. Davies, manager): Fanny Rice and her excellent co. delighted a large audience April 22.

CARBONDALE—OPERA HOUSE (Dan P. Byrne, manager): The Power of the Press to a packed house April 22. Robin Hood Opera co. to the largest and most fashionable audience of the season 23 at advanced prices

THE NEW YORK DRAMATIC MIRROR
 (ESTABLISHED JAN. 4, 1891)
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HARRISON GREY FISKE.
 EDITOR AND SOLE PROPRIETOR.

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NEW YORK. MAY 6, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.
 BROADWAY—PANTHEON, 81 P. M.
 CASINO—ADONIS, 8:45 P. M.
 DALLYS—BOSNA VOKS.
 EMPIRE—THE GIRL I LEFT BEHIND ME, 8:45 P. M.
 GRAND OPERA HOUSE—THE SPORSHEN, 8:45 P. M.
 HARRISON'S—REILLY AND THE 101, 8 P. M.
 HERMAN'S—CREDIT LOANERS.
 H. S. JACOBS—THE FANTASY, 8:45 P. M.
 IMPERIAL MUSIC HALL—VARIETY.
 KOSHER AND HEALS—VARIETY AND OVERTURE.
 LYCEUM—THE GUARDIAN, 8:30 P. M.
 MANHATTAN—THE THREE GUARDIANS.
 PALMER'S—A. M. PALMER'S STOCK CO.
 PROPERT'S—STARLIGHT, 8 P. M.
 STAR—A RED BANG, 8:45 P. M.
 TONY TASTERS—VARIETY, 8 P. M.
 UNION SQUARE—WILSON BARTLEY, 8:45 P. M.
 BROOKLYN.
 AMPHION—HERRMANS.
 BEDFORD AVE.—U AND I.
 COLUMBIA—A SOCIETY FAD.
 GRAND OPERA HOUSE—THE REMINDER FROM CLARE.
 PARK—A TID TO CHICAGO.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of *The Mirror* is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above most and the paper is still growing. There is nothing too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

AGRICULTURE hath its charms for many a well-known professional. The number of actors and actresses that hie them to their own acres at season close increases steadily. Pity 'tis, however, that some in the profession better equipped for legitimate tilling of the soil have not acres to retire to permanently!

JOHN L. SULLIVAN is reported to have appeared on the stage at Troy the other night in a mandarin condition. If the lymph of egotism comicality could be injected into Mr. SULLIVAN with effect, it might be a good thing for his manager to add Toodles to his repertoire for "off" nights.

NEW YORK witnessed a great spectacular naval drama last week, and the theatres lost nothing by the rival show.

THE rising curtain at Chicago discloses a lumbered stage, with mechanics still at work upon the scenery and effects.

THE city showman has a new interval in his calendar—the period between the gular season and the Roof Garden.

TODAY we bid adieu to Dusi. May health and fortune attend her and inclination speed her return.

NOW is the Summer of the Thespian's discontent made glorious Winter by anticipation!

NOW upon the Rialto will be discussed next season's dramatic argosies.

ALL theatrical roads now lead to New York.

ANOTHER BIGOT.

IN insignificant pulpits there are many—a great many—insignificant men who, failing to attract attention on gospel subjects, seek to lift themselves into at least temporary notice by assailing the theatre.

There are also clergymen who give the theatre some of its dues.

The Mirror has now and then noted the utterances of several of both classes. It has quoted the words of liberal and intelligent clergymen to show the growth of mental liberty and the broadening of humanity. And it has called attention to the sayings of ignorant, bigoted, illiberal, narrow, and contemptible persons, clothed with petty religious authority, to indicate the inflexibility of mind of some species of mankind upon whom all the beneficent influences of a great age are lost.

Down in Memphis, Tenn., a Presbyterian named Woods the other day preached a sermon during which he characterized the stage as a hot-bed of vice, and he added that he "believed every dollar which found its way into the box-office was a contribution to the fund which spreads immorality abroad."

It would not be necessary to go beyond the mere quotation of this person's words to indicate to the general public his mental calibre; but when it is added that his topic on this occasion was "The Glory of the Millennium," that upon his discovery of the fact that at this "service" an opera singer, upon invitation of the organist of the church, had taken part in the singing, he said that if he had known of her presence he should have protested against it; and that he had some time before withdrawn his daughter from participation in the graduating exercises of a local school because the ceremonier took place in the theatre, some curiosity will probably arise as to the personnel of a congregation that regularly listens to such a "preacher."

PERSONAL.

SASSEEN.—D. E. Sasseen, dramatic editor of the *Chicago Herald*, is happy in a daughter, Marjorie Claire Sasseen, born recently.

HOOPER.—Nettie Hooper resigned from The Froth of Society company on Saturday, travel having been found incompatible with health. The first night of the piece at the Union Square Miss Hooper was afflicted by the generally distressing nature of the surroundings. In subsequent performances she acted Valentine as Dumas intended the part should be played, as a *grande dame* and not as a comedy role. The result was an eminently satisfactory interpretation.

SHAW.—Mrs. Alice Shaw has returned to London after her highly successful whistling tour in India.

ALLEN.—Viola Allen has accepted an offer to become leading lady of the Empire Theatre in this city. She is now playing in Aristocracy.

GOODFRIEND.—S. Goodfriend, of Frohman's, is enjoying a vacation.

BARREYMORE.—Maurice Barrymore will join The Rivals company in Boston week after next.

HENDERSON.—Wemyss Henderson has returned from Europe, where he went in search of novelties for the American Extravaganza company.

BURGESS.—Neil Burgess has bought the place at Navesink Highlands described in one of Cooper's novels, and will erect upon it a cottage with quaint gables such as Cooper described, where he will spend his Summers.

FROHMAN.—Daniel Frohman will leave on Thursday for Chicago to join his stock company, which will open next Monday for a fortnight in St. Louis. Charles Frohman arrived in London on Saturday.

SMITH.—Mrs. Sol Smith has been engaged by John Stetson to play the Countess Chaudoe in *Led Astray* for the run of that play at the Globe Theatre, Boston.

JARBEAU.—Verdona Jarbeau returned to New York on Sunday.

BERNHARDT.—Sara Bernhardt has signed for four years from October, 1894, with the manager of the Paris Vaudeville. She will open there in a new play that Sardou is writing for her. American emotional stars will probably make a rash now for the American rights.

PALMER.—A fine steel portrait of A. M. Palmer has been engraved for a history of New York, now in process of preparation.

CRADEN.—There was a rumor yesterday that Maida Craigen had a business misunderstanding with W. M. Wilkison, of the Salvini company.

AT THE FORREST HOME.

Shakespeare's birthday was celebrated last Tuesday at the Forrest Home, Holmesburg, with appropriate ceremony. The ten-o'clock train from Philadelphia conveyed two special cars filled with intending celebrators. They found the Forrest Home beautiful in its setting of Spring green. After refreshment in the dining hall, the guests gathered in the parlors, where entertainment under the direction of Augustin Daly was enjoyed.

Joseph Moore, Jr., president, delivered an address. He referred feelingly to the death of Daniel Dougherty, vice-president and former president of the charity and associate and surviving executor of Edwin Forrest, and of Mardon Wilson, superintendent of the Home; and regretted the loss of the services for a time of Adam Everly, recently appointed to an English consulate. Mr. Moore said the estate is in complete business condition, the house having been renovated and supplied with electric light, modern heaters and water from the new public works.

George Arnold told the story of "The Jolly Old Pedagogue," Isabel Irving recited appropriate verses from Lucy Latcom's work; Catherine Lewis and William Gilbert made mirth with *The Loan of a Lover*; and Arthur Bonnier recited a pathetic story entitled "Philip." Now appeared Ada Rehan in a scene from *The Last Word*, followed by Lloyd Daubigny and Olive Barry in songs; Regina Hassler, and William T. Carleton, who also sang; Emil Schmidt in a violin solo; and Adelaide Detchon with recitations. Simon Hassler's orchestra interpolated music.

The patronesses of the occasion were Mrs. W. W. Curtin, Mrs. John R. Drexel, Mrs. Alfred C. Harrison, Mrs. William Weightman, Jr., and Mrs. Henry Whelan, Jr. Among the guests were Augustin Daly, J. Fred Zimmerman, Henry Whelan and wife, Mrs. Charles Whelan, John R. Drexel and wife, Mrs. Stuart Patterson, Alfred Parcoast and wife, Florence Parcoast, Mrs. C. Oldmainon, Sophie Oldmainon, P. W. Roberts, Mrs. Daniel Hutchinson, J. Barry Colahan and wife, Miss Colahan, Miss Troth, Mrs. Theodore Cramp, H. E. Garsed, Judge Bregy, Judge William Haydon, Judge and Mrs. Hanna, Samuel Wanamaker, Charles E. Warburton, L. Clarke Davis, Dr. and Mrs. James McAlister, Mrs. Thomas Donaldson, Miss Donaldson, G. Heide Norris and wife, Tillie May Forney, and others.

DR. PURDY SOLILOQUIZES.

"It's no easy task selecting a new play," soliloquized George W. Purdy, on Saturday, as he dictated a brief note to an aspiring playwright declining to accept a farce comedy, entitled, *The Poet's Dream*, or the *Delusions of an Ass*. "Now this fellow sends me manuscript of a play which it would take three days to produce," continued Mr. Purdy, "and in the first act we would require 300 people to present it in a respectable manner. In the second act we would require about 200 Dr. Parkhursts taking in sights, as in the next they leave the pulpit and become mere citizens. The first really startling climax is in the nineteenth act, when the little blonde soubrette exposes the villain because he refused to become her husband. This is really a thrilling scene. Sixty-five persons are killed and none are injured. I think we could put on the play in great style if it wasn't for the thirty-second act, when the heroine refuses to place confidence in the villain, and the ingénue declines to do the serpentine dance. The author of the piece suggests as a mediocre cast: Henry Irving, Walker Whiteside, Bernhardt, Lillian Lewis, Emma Juch, Madge Lessing, Maurice Barrymore, Willie Do and others. At a small estimate we could put the piece on in great shape for \$250,000 and it is suggested that the one-night stands in Kansas would be an excellent territory to cover. But laying this play under Riverside, it is awfully hard to get a play. The erroneous impression seems to prevail that I only want a farce-comedy. Now this is all wrong—I want anything I can get my hands on. My advertisement in *The Mirror* had a wonderful effect. I received more manuscripts than could be published in a year and what makes it all the tougher is the fact that our good old dog 'Carl'—who formerly read all manuscripts—died down in Petersburg; while it is exceedingly difficult to purchase goats in this vicinity, owing to the close proximity of the American Theatrical Exchange."

THEY ARE STILL GOOD FRIENDS.

David Belasco has nearly completed the drama with which the regular season at the Empire will open, although illness has kept him from work during the past two weeks. He has had the grip, and he barely escaped pneumonia. Regarding the gossip about a disagreement between him and Franklin Fyles, his collaborator in *The Girl I Left Behind Me*, he said in response to a *Mirror* representative's enquiry: "The friendship between Mr. Fyles and myself, engendered by our year of work together, is unbroken by the slightest ripple of misunderstanding or disagreement. I am greatly surprised at any rumor to the contrary. Why, Mr. Fyles and I spent yesterday afternoon together, never dreaming that we were not intimate friends. I shew! such idle gossip isn't worth talking about." At Charles Frohman's office, Alt. Hayman said: "A row between Mr. Belasco and Mr. Fyles? Poppycock! They are at work separately on plays for Mr. Frohman, but we haven't known of the smallest disagreement between them."

DECLARED OFF.

Several weeks previously to the closing of A Society Fad at the Bijou, there was a verbal understanding between John Russell and the management of that house, whereby it was agreed that the run of A Texas Steer should be limited to May 15, when Russell's

Comedians would return for a Summer engagement. At that time it was supposed that Hoyt's variety farce would play to small business. Instead, however, it has drawn larger houses than A Society Fad did at that house. A week or ten days ago Rosenquest and Arthur notified Russell that their understanding was off, and that the present piece would be continued. As a result, Russell's Comedians will close their season much earlier than was anticipated.

MR. LITT'S STOCK COMPANIES.

On May 21 Manager Jacob Litt will begin the third annual season of his Summer stock company in St. Paul and Minneapolis. His company will exceed in strength most of the traveling organizations. By giving standard plays with better effect than is seen outside of one or two metropolitan theatres, Manager Litt has made the drama popular in the cities named during the Summer. In fact, success has been so pronounced that this Summer he will employ two companies, one of which will appear regularly in St. Paul and the other in Minneapolis for thirteen weeks, alternating the companies in those cities. In addition to a regular repertoire of standard plays, Mr. Litt will produce one or two new ones during this season. His company includes Carrie Turner, Mabel Bert, Ruth Carpenter, Bettina Gerard, Anna Robinson, Florence Stover, Mrs. W. G. Jones, Emma Madden, Ray Goldman, Edith Wright, J. H. Gilmour, Forrest Robinson, George Fawcett, Charles B. Wells, George Edson, Stephen Grattan, Harry St. Maur, C. W. Swan, Paul Gilmore, Edward S. Abeles, Will Lee, Horace Lewis, and George A. Wright.

THE GOETHE SOCIETY DINNER.

The Goethe Society gave its fourth annual dinner last Wednesday evening in the banquet hall of the Hotel Brunswick. The affair was one of the pleasantest in the society's history. There were eloquent speeches by Thaddeus B. Wakeman, Congressman Fitch, Dr. William Tod Helmuth and Ernst Lemcke. But instead of having a large number of toasts, President A. M. Palmer made an innovation that is likely to become popular at large dinners. The speeches were interspersed with varied musical features. The programme included selections by the Hungarian Band, banjo playing by two clever duettists and vocal pieces by Wolf Marks' admirable double quartette. This variation on the conventional post-prandial arrangements was voted a decided success.

DUSE LEAVES US.

Madame Eleonora Duse will sail for Europe to-morrow on the *Tenonic*. It had been arranged to give a benefit at one of the Broadway theatres this afternoon, for several Italian charities, but Manager Rosenfeld claims that he was unable to secure a suitable theatre, which necessitated a postponement until Madame Duse's next visit to America. That will be, in all probability, two years hence. Since leaving New York the great artist has visited Chicago, Philadelphia and Boston. In the two former cities the receipts did not come up to the expectations; while in Boston the engagement was most successful.

AFTER ADONIS, FALSTAFF.

Albert Aronson was watching the throng enter the Casino the other night when a request came from a professional for the extension of professional courtesy. The request it is said, was refused. "I'm not going to issue a bit of paper," he remarked afterward "for this reason. We are tired of papering houses. Adonis has got to draw on its merits and as soon as the business falls off it will be shelved and arrangements made for a production of a travesty in Verdi's opera Falstaff. It will excel any production heretofore presented in this country and expense will cut no figure."

A DEPLORABLE LOSS.

Harry Corson Clarke writes to *The Mirror* from Denver, Col., that by a fire in the storage warehouse at One Hundred and Twenty-fourth Street and Eighth Avenue on April 22 he has lost his entire wardrobe, furniture, etc., besides a valuable collection of playbooks, manuscripts, etc., including the prompt books of his grandfather, Corson W. Clarke, which he used thirty years ago when he was stage manager at Barnum's Museum, Broadway and Ann Street. Mr. Clarke's personal loss is nearly \$5,000, but the valuable relics mentioned can never be replaced.

LETTERS TO THE EDITOR.

"THAT QUEEN."

30 LIBERTY STREET,
 NEW YORK, April 2, 1893.

To the Editor of the *Dramatic Mirror*:
 SIR.—Regarding the verses published in *The Mirror* entitled "That Queen," I beg to explain how they came to be signed with my name. I sent a copy of the verses to a friend of mine, and enclosed in the envelope a slip of paper saying "I am responsible for this," meaning I was responsible for sending them. My friend probably thought I had become a poet, and thinking the readers of your paper should be aware of the fact, he took the liberty of signing my name to the verses, and sent them to you. The author of the verses is Mr. William Le Vere.
 Yours truly,
 E. H. POWERS.

THE ISLE OF CHAMPAGNE.

BOSTON, April 27, 1893.

To the Editor of the *Dramatic Mirror*:
 SIR.—Having been a constant reader of your most valuable paper for a number of years, I see an article in this week's issue which I would like to correct. It states that a company, the London Thespians, have formed the first baseball club. I would like to state in behalf of the lovers of our game in this company that we formed a club two weeks ago, and have been practicing every day so as to meet any club composed of actors in the cities we play. By publishing this you will confer a favor upon, sincerely yours,
 WILLIAM S. LAVINE,
 Isle of Champagne company.

AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Henry Simon's military drama, *A Modern Hero*, will be produced next season, with Cora Tanner in the principal role.

Paul Kester is writing a romantic drama for Alexander Salvini, which will probably be played under the title of *The Last of the Moors*. Mr. Salvini is to bring out another drama by Mr. Kester, *The Heir of Grammont*, next season.

It is said that a translation of *Le Démon* by Mrs. Frank Leslie was published shortly after the play was first presented in Paris. The present version being played under the title of *The Froth of Society* is presumably taken from that translation.

A new version of *Tuñedo* is being prepared by the authors of the piece in order to introduce a burlesque on *The Crust of Society* and to provide other new features for public delectation next season.

Fred. C. Molyneux has dramatized Paul Ingelow's novel, "*Chronicles of a Camera*." The play will be called *A Knight of the Camera*. It is to receive its initial performance on June 1 at Bolivar, Mo.

H. Gratian Donnelly is writing a new burlesque for Corinne.

Scott Marble's latest melodrama, *The Secret Agent*, will be produced in New York late in September under Mullaly Brothers and Tendick's management.

Edward Paulton has been in industrious collaboration with Harry Paulton during the past year on three plays for the American market. Progress has been slow necessarily as each has been obliged to cross the ocean several times for personal conference. Late this month Edward Paulton will go to England to put the finishing touches to no less than five plays. Among these are two comedy-dramas, *The Purple Flower*, whose scene is laid in Kentucky, and *Long Years After*, a society piece. Mr. Paulton is at work now on a legitimate farcical comedy for Evans and Hoey, who intend to strike out on a higher plane and abandon song-and-dance skits. He is collaborating with Charles Bradley on an eccentric comedy, *The Lord Mayor*, with scenes laid in London. He is working on a war play with C. T. Dacey and Ben Teal. It will be seen that Mr. Paulton is not burdened with leisure.

A select gathering recently heard a new operetta, which is said to be exceptionally bright and tuneful. The music was composed by Professor Sigmund Herzog, a graduate of the Vienna Conservatory and a pupil of Leschetzky. The libretto is the work of Sigmund B. Alexander, of Boston, who has written several plays and novels. The operetta is in three acts and is called *The Ambassador*. It adheres strictly to the legitimate domain and is entirely free from burlesque ingredients.

Edwin Milton Royle closed a long season in *Friends at Rochester* last week. He is now in New York making arrangements for the next tour, which will begin at St. Paul on Sept. 12. Mr. Royle and his wife (Selena Fetter) expect to make a trip to Mexico soon with some friends who have a private car. After that they will hurry home to Salt Lake City for the greater part of the Summer. Mr. Royle expects to emerge from that retirement with a new play practically finished. "I am very lazy," he writes to *The Mirror*, "but I work fast when I work. I cannot write and travel, so my work must be done in the Summer. The play I contemplate will be psychological in its nature. Friends has been hailed everywhere as a play of character rather than of incident, although it is not devoid of that. I believe the drama must go through the same evolution that has marked the progress of the novel, and my next play will be an effort along the line of that belief. Ibsen I regard as the John the Baptist of the drama. His method is the correct one. It will prevail. Had he been able to see more than one side of life—or better, life in more than one atmosphere—he would have been acknowledged as the modern Shakespeare. There is no light without shade, nor shade without light. Ibsen has lost sight of the light; that has been his mistake. Life is made up of tragedy and farce, comedy and melodrama, all mixed up. Modern education is disguising instruction under the form of amusement, and I believe the drama can do the same. However, I regard theories as of little value—art as everything. We intend to present *Friends* next season and at its close to produce the new play either in New York or Chicago. The few weeks before we begin our season my wife and I have promised to spend with Colonel and Mrs. Picard, of Columbus, O., at their Summer place on Middle Bass Island in Lake Erie."

William H. Gillette is said to be writing a new version of *Ninety Days*.

Anson Pond has written a melodrama called *Conspiracy*.

W. W. Furst is at work on the score of two new comic operas, for which the libretti have been completed.

John Graig has written a burlesque called *Tennessee*, or, *The Maid and the Convict*, which is to be brought out in St. Louis during the Summer. It is announced to be a satire on the National Guard. Robert Edwards has composed the music.

The new play in which Ulle Akerstrom is to star next season will be called *The Egyptian Dancer*.

A new comic opera by Richard Stahl will be brought out this month in Philadelphia.

Dore Davidson is credited with the authorship of a play called *By the World Forgotten*.

Paralyzed is the singular title of a play written for the child actress, Luella Shirley, and which is to be tested out West this week.

David Belasco has finished the play with which Charles Frohman intends to open the Empire Theatre next season—provided The

Girl I Left Behind Me has completed its run by that time.

Clay Greene has written a skit on *The Black Crook* for the public gambol of the Lambs.

Charlotte Morland has written a one-act drama, entitled *Redemption*, founded on a story by Cecil Raleigh. It is to be produced shortly by Olga Brandon at a matinee performance in London.

The Nineteenth Century Club is to have a discussion of "The Drama" at its next meeting on May 9. Brander Matthews will represent the playwrights, Stephen Fiske the critics, and Joseph Jefferson the actors. "The discussion," says *The Metropolis*, "will be informal and conversational, and it is hoped that the managers and the audience may also be represented. The Nineteenth Century Club means well, but talk about the drama does little practical good. What is needed is an offer by our wealthy citizens to take stalls or boxes by the season, as at the opera, on condition that a high class of plays be presented by a competent company."

Fitzgerald Murphy is the editor of the *Los Angeles, Cal., News-Critic*, a new and lively paper. In a recent issue he "roasted" his own play *A Knight of the Camera*. Of it and of his own performance of the principal part he said: "Morally Murphy is a good man, but as a playwright he is dreadful. His play is modeled on the old style. There is nothing new in it. It has all the dear and hoary features of conventionality. The dialogue is clever but the plot is wretched. The author essayed the leading role. His namesake Joe Murphy has nothing to fear. Please, Manager Cooper, bottle Mr. Murphy up and ship him back to Ireland. His face might free that unfortunate little country."

Charles E. Blaney is at work upon a comedy to be called *A Chattel Mortgage*. Mr. Blaney is joint author of *A Railroad Ticket*, which will have some new features next season.

MACKAYE'S MISFORTUNE.

The Steele Mackaye Spectatorium, described as one of the proposed marvels of the World's Fair at Chicago, is in a bad way. It has absorbed \$300,000, nearly as much more will be required to finish it, and under the most favorable circumstances it cannot be made ready for show before the closing days of the Fair. It was originally designed to catch the World Fair throngs. The working model of the Spectatorium cost \$30,000. Men with millions were originally among the stockholders, but the prospect of delay in getting the enterprise ready has frightened the speculators to its directory, and several have withdrawn. An attempt is being made to float \$300,000 of new bonds, for the venture, but with little success. Mr. Mackaye is yet as cheerful as Mark Tapley would have been in the same emergency, but the stockholders are moody. The Spectatorium was to have had as auxiliary features a barber-shop at a rental of \$100 a day, a Turkish bath establishment that was expected to coin money, and a tower three hundred feet high from which, at fifty cents per head, the curious were to be permitted to take a bird's-eye view of the Exposition. The spectacle itself was projected upon a novel and mammoth scale.

CRANE'S GRACEFUL SPEECH.

William H. Crane closed his engagement at the Star Theatre on Saturday night, before a large audience. At the end of the third act the star and his company were called out, and the audience was not satisfied until Mr. Crane reappeared and spoke. He said:

"Ladies and gentlemen: This is the fourth time in as many years that I have stood on this very spot (always at the end of the third act) to bid you *adieu*, and although it is not pleasant to leave New York, it certainly is gratifying to be able to say goodbye to such an audience as this. My engagements here at the Star have been very peculiar; that is, they would be to some for they have always been very profitable, and for some reason or other I have always been obliged to double and almost treble the time that I originally proposed to stay. It is certainly with a feeling of pride that I recall the fact that all our successes have been made with American plays by American playwrights. I hope to return next season and present a new American play, and early the following season I shall ask your assistance and support in one of the most, if not the most important event of my career, which will be an elaborate production of Shakespeare's *Henry IV.*, and possibly *The Merry Wives of Windsor*."

DUSE'S INFLUENCE.

That Eleonora Duse and her company have, through their careful acting, left an impression, however little, on our dramatic world, is evidenced by the fact that already there is a movement to produce Ibsen's *The Doll's House*, and other plays of this writer, which, it seems, is the direct outgrowth of their advent in our city.

The impression left by Duse's company upon a well-known actress and playwright has been so marked that she has expressed her desire and will make an effort to produce Ibsen's plays along the lines adopted by these Italians, namely, a simple deference to nature, her methods and wonderful revelations. Their work appealed in such a manner as to suggest to her the welding of great truth in acting with great truth in dramatic writing.

It is an understood fact that Ibsen is caviare to the multitude, touching, as he does, the very marrow of psychologic truth, and though some unsuccessful experiences with his plays abroad may retard their popularity for a time, they can never affect their ultimate acceptance and commendation by the public, which (even though it be the most intelligent) always reverts to an understanding of doctrines which are in advance of it. The intention is to make a short tour at an early date.

By careful stage management and a selection of actors whose work is in sympathy with

Mr. Ibsen, it is hoped that a humble beginning may lead to large and lofty ends.

LAWRENCE STERNER.

REFLECTIONS.

E. J. Henley, Clara Baker and John Ince have been engaged for *A Modern Mephisto* to be given in Brooklyn during the week of May 25.

M. S. Jewell has joined the American Extravaganza company at St. Louis.

Marie Renell, has been engaged to play in *Romeo and Juliet*, at the Grand Opera House, Boston, next week.

The benefit tendered to Max Arnold, in Philadelphia, last week, netted the blind comedian more than \$1,000.

W. J. Fielding, business manager of the Fanny Rice company, is in the city.

The tour of *The Leavenworth Case*, which was undertaken to test the strength of Mr. Rohlf's as a star and of the play as an attraction, closed on Saturday at Cincinnati. Manager Frank Carlos Griffith says the venture has been successful in every way.

James O'Neill is engaging a strong company for his Boston engagement.

The Mirror is the recognized organ of the profession in America, and a professional card in *The Mirror* at once gives wide publicity to the advertiser.

Al. Moorsy, recently in charge of the *Poet and the Puppets* at the Garden Theatre, will go with Charles Frohman's comedians.

Lady Charwick, a five-act drama by Miss Kromback, will be produced at the Union Square Theatre next week for the benefit of a fund for the Messenger Boys' Home. The play will then be taken on the road.

Edmund Gerson, with Simmonds and Brown, has engaged eleven of the most celebrated European performers for the Madison Square Roof Garden. This is the largest number of foreign artists that have ever been engaged at any one place in New York. Mr. Gerson will announce their names later.

Maclyn Arbuckle, owing to the late closing of *Men and Women*, was unable to accept an offer to play *Sir Lucius* in Mrs. John Drew's revival of *The Rivals*.

A burlesque company playing *The Babes in the Wood* collapsed in Glens Falls recently. They were helped out of the place by subscriptions.

James F. McCue is to have a benefit at the Standard a week from next Sunday night.

The wise actor keeps a professional card standing in *The Mirror* the year round.

The season of *The Dazzler*, managed by Cosgrove and Grant, will close at Woonsocket, R. I., on Saturday.

George Thatcher's Tuxedo company will rest in Denver two weeks after this week's engagement in that city, and will rehearse the new piece, *Africa*, for which the company will be increased.

Alce Leigh joined *Isle of Champagne* in Boston last week.

Tony Denier, who will open the Alhambra Music Hall in this city next September, has engaged Hiffert Hall for press agent, F. Slade for business manager, James Auriol for treasurer, Francis Beancoff for master of ballet, and R. E. Stevens as general manager.

Tony Pastor has received word by cable from his London representative that Lily Burnand sailed on Wednesday from Southampton on the *Havel*. Miss Burnand will make her debut here next Monday. Mr. Pastor says she is one of the cleverest artists he saw on the other side.

Vincent Kearney, Lester Gurney's efficient assistant in the Actors' Fund office, is exuberantly proud of a handsome gold watch presented to him recently by a friend. Mr. Kearney has practically grown up in the office of the Fund, having been office boy under "Uncle Ben."

Frank Dietz, who has just retired from management of *Rose Coghlan*, was for a time Augustin Daly's treasurer in New York. He subsequently managed John S. Clarke and Genevieve Ward in London, the Vokes family for three years in England, acting manager for Rosina Vokes for two years in this country, manager for Pain and Sons for three seasons, and last season was connected with Proctor's theatres.

Those who imagine they cannot afford to advertise in *The Mirror* would find upon trying it that by such advertising they could afford other things now out of reach.

Cora Pryor is among the members of A Busy Day company that left that company in Frankfort, Pa., last week. She is now in Philadelphia.

Last week's crowds made business boom at the New York theatres. The houses everywhere on Wednesday, Thursday and Friday nights were packed.

Lulu Glaser will play *Javotte* in Francis Wilson's revival of *Erminie*.

Tony Farrell will close a prosperous season at the Columbus Theatre, Harlem, on June 3. Last week My Colleen made a hit at the Fountain Theatre in Cincinnati.

Garland Gaden is filling a special ten weeks' engagement with *Nora Macree* under Owen Ferree's management. Laura Lorraine Gaden is with *The Police Patrol*.

Manager Frank D. Hennessy, of the new *Bastable Theatre*, Syracuse, is at the Hotel Marlborough. He is enthusiastic over the prospect for his new enterprise. Work on the new building is being prosecuted rapidly, and it is expected to be ready for the opening of the season in the Fall.

OBITUARY.

Herbert Marsden, an actor of Robert Downing's company, walked into the dining-room of the Hotel Jerome, Philadelphia, last Thursday afternoon, and after some indecision ordered a luncheon consisting of tenderloin steak and coffee. James McLaughlin, the waiter, brought the coffee first. When he returned with the coffee he noted that something had been added to the coffee. In a moment Marsden drank the contents of the cup, in the bottom of which, half dissolved, were seen three tablets, which afterward proved to be crystals of potassium. "I have taken poison," Marsden told the waiter, "take me out of here." Saying this, he rose and staggered toward the door, and was assisted by the waiter. Prof. Hearn, of Jefferson College, was sent for. Before he arrived, Marsden was dead, having lived but seven minutes after swallowing the poison. The body was removed to an undertaker's and the coroner notified. Marsden arrived in Philadelphia from New York Thursday morning. He engaged a hack and told the driver to take him to the store of Wolfe and Company, dealers in photographic supplies, at 225 Arch Street. There he purchased a camera and the chemicals used in developing plates, among them being a jar of crystals of potassium. Marsden was then driven to the Hotel Jerome, where he immediately entered the restaurant. He was not known there. A search of his effects disclosed no reason for the suicide. Two letters addressed to Herbert Marsden at the Hotel Viano, New York city, were found in a pocket. One was from Detroit, was signed "Dave," and referred to the inconvenience that Marsden's sudden departure from the theatre company had caused, and the difficulty experienced in filling his part in *Ingomar*. The other letter was from New Orleans, signed "Bill," and lamented Marsden's sudden departure from that city. A gold watch and chain and \$25.75 were also found, with a locket with the initials "H. M." engraved on it. Late on Thursday night, Mr. H. Sheldon, an actor from New York, identified the body as that of Herbert Marsden. Sheldon said Marsden was the son of wealthy parents at New Orleans; that he was a generous fellow, but had been despondent from drinking. He had spent a remittance of \$2,000 from home, and had killed himself for shame.

Mrs. Alfred Hensley, leading lady of the Leonzo Brothers' company, drank poison last Monday night during a performance of the company at the Grand Opera House in Newark, N. J., and died in St. Barnabas' Hospital in that city Tuesday morning. On Monday afternoon she played at a matinee, but she showed no despondency. After the matinee she went to a drug store, accompanied by Emma Dunn, and bought a one-half ounce bottle of laudanum and creosote, explaining that she wanted it for a toothache. Mrs. Dunn, apprehensive that all was not right, told the woman's husband, Stanley, who asked his wife about it before the evening performance, but was assured that the poison was intended for toothache. Mrs. Hensley sang and danced as usual during the evening, but when the curtain was rung down on the last act she stepped into a dark corner and drank the contents of the bottle. When found and questioned, she made no answer, and immediately became unconscious. Mrs. Hensley was twenty-three years old, and has been on the stage since she was a child. She was known as Carrie Granville. She has been married seven years, and had one child. Her home was New Orleans.

Lillian Poole, whose serious illness at Pittsburg was reported in *The Mirror* last week, died in that city on Saturday from cerebro-spinal meningitis, aged twenty-two. Miss Poole had been on the stage but a year. She made her debut in the Casino company as Lola in *Cavalleria Rusticana*, and afterward originated the part of Priscilla in the opera of that name, at the Academy of Music, Brooklyn. She also appeared in *The Isle of Champagne*, and was a member of *Vernona Jarboe's* company at the time of her death. Miss Poole was highly educated. Her remains will be cremated and the ashes brought to this city on Wednesday. A sister of the deceased, Tenny Poole, is a member of the Black Crook company in this city.

Clarence R. Conable, of Chicago, manager of the Remenyi Concert company, died on Sunday night, April 26, at Denver, Col., where he was forced to leave the company because of a heavy cold that developed into pneumonia. Mrs. Conable, who was informed of his illness, hastened from Chicago and arrived in Denver in time to be with her husband during his last hours. His remains were interred in Delevan, Wis., his former home. Mr. Conable managed the New and Burbank tour last season, and had charge of last summer's spectacle, *The Last Days of Pompeii*, in Chicago, as well as *A Night in Peking* the preceding season.

Gustave Nadraud, musician and ballad writer, died in Paris last Friday. He was born in Alsace. His parents, who were tradespeople, wished him to enter mercantile life, and to this end he was educated in Paris. He early forebore, however, and in 1880 published a collection of his songs. He was one of the most prolific and popular of French ballad writers. He was decorated with the Legion of Honor in 1894.

The wife of Edward R. Salter, manager of Ole Olson, died last Friday at Pepper's Hotel, Baltimore, where she had been ill. Two weeks before, Mrs. Salter arrived in Baltimore with her husband and two children, both of whom are members of the Ole Olson company. She was then suffering from a cold that developed into pneumonia. Mr. Salter remained with her after the company left Baltimore. The remains were sent to Detroit, Mrs. Salter's former home.

George L. Leeds died last week of consumption in the twenty-eighth year of his age at the home of his father in Allentown, Pa. Mr. Leeds began his professional career at twenty, as a member of the chorus in *Said Pasha*. He subsequently joined the original Blue Jeans company, playing Isaac Hawkins, and he was also stage manager for that company. He had been ill with consumption since last November.

Charles de Mazade, author, editor, and critic, is dead in France. He was born in Cascel-Sarrasin in 1821. For several years he edited the *Revue des Deux Mondes* and other publications, and he was the author of various works on Italy, Spain, Poland, and other subjects. He was decorated with the Legion of Honor in 1872.

Lucille La Verne's brother committed suicide last Friday by taking laudanum.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspaper-clippings.

Adams, Harry	Alm, W. J.	Bignell, Frank A.
Ames, Miss J.	Graham, Fred C.	Chitt, Oliver L.
Armstrong, Maclyn	Gillette, Wm. F.	Cosgrove, M.
Arnold, Lawrence	Gardner, C. H.	Gaston, Frank E.
Bell, Dugby	Henderson, W. F.	Pope, Besse
Bell, Frank	Hamilton, F. C.	Price, Mr. and Mrs. E. D.
Burbridge, Chas. J.	Harris, Robert F.	Reynolds, Benson
Burns, Randolph	Hardman, Frank J.	Tarish, C. R.
Bell, Mary	Hewson, Walter	Torrens, Walter
Brown, Herman D.	Hillard, Robert	Roma, I. K.
Burney, A. N.	Hurt, Arthur	Rand, L. F.
Banks, Maude	Hynes, Frank O.	Russell, Adriade
Black, John J.	Jessell, J. A.	Robinson, Frank
Bradley, W. J.	Johnson, Geo. A. D.	Scott, E. L.
Burton, Rodney	Janssen, Mrs.	Stanton, Arthur
Carr, George	Jones, O. J.	Strickland, Helen
Cleveland, Joe	Kent, Charles	Symms, W. C.
Crane, Edith	Kyon, Frank A.	Radliff, Minnie
Cure, May	Lee, Harry	Scarb, Arthur
Craighton, Jennie E.	Latta, J. E.	Scott, E. L.
Curtis, B. L.	Lawler, George	Symms, W. C.
Chase, Arthur H.	Leake, J. Frank	Talbot, Robert
Crandid, Ray	Leone, Fred	Tracy, H. W.
Dugger, Frank	Loose, Lida J.	Tanner, Edwin
DeShazo, Howard	Mac, Walter	Treasure, Leslie
D'Angelo, Jefferson	Merritt, Frank T.	Vinton, Edward
Druggan, Byron	Madigan, Gertrude	Vincent, Walter
Drummett, J. W.	Macoy, E. H.	Wesley, Louis
De la Motte, E.	Mardis, A.	Wheeler, H.
Drew, John	Mealy, Joseph	Walt, Carl
Davis, C. J.	Martens, Carl	Wakenell, L. I.
Dixon, A. L.	Marple, Joseph	Winstroff, Helen
Edwin, Vincent	McGuire, Edward	Windsor, Walter
Farrell, John J.	Melbourne, Lillian	Wright, Walter
Fisher, Walter	Miles and Lane	Waller, F. E.
Fisher, J. W.	Moore, E. H.	Wagner, E. H.
Fitz, John	Mull, Lida	Ward, Wm.
Frazier, Joe	Norman, Beatrice	

THE NEWS BY WIRE.

A Birdseye View of the National Dramatic Field.

THE FAIR AND THE THEATRES.

The Big Exposition Ball Set Rolling in the Windy City.

EVENTS THERE AND ELSEWHERE

Mail's Comprehensive Institution—
Satisfies in Town—The Wild West, Transferred and America all coming—The Captain Mubamba with her Japanese friends—Various notes in lively vein gathered by our versatile dramatic correspondent.

[Special to The Mirror.]

CHICAGO, May 1.

Well, President Cleveland has pressed the button and the great World's Fair is open here. It will cost you a half dollar to get in, but I will not say how much to get out. The hosts have assembled or are assembling. Townsend Percy is here with his cutty pipe and the big English military tournament, which opened Saturday night at the Tattersall's. It should be a great go, as the work done by the troopers is wonderful. With Percy is our old friend, James Barton Key. The latter is here to look about, merely. And then there is Henry Haynie, of the Paris *Figaro*, whom old Chicago newspaper men know as plain "Jim" Haynie. All we want now is Tom Burnside to make up a Clipper Quartette that would be peerless.

Speaking of the World's Fair, I wish to go on record as saying that if any friends of *The Mirror* come this way I will agree to constitute myself a bureau of information, if nothing else. I am to be found before one p. m. at the office of the *Evening Post*, 154 Washington Street, and although my dramatic editor's den is small and has no sideboard, I will be pleased to meet all comers under the usual rules and give them what information I can. I have a stock of cigars left me by various advance agents, and I will be pleased to distribute them if the recipients will agree to light them after leaving the building. I will do anything except obtain passes to the Fair, for I do not know the man on the door up there.

Last Wednesday afternoon I went up to the opening of Buffalo Bill's Wild West, opposite the fair grounds. He advertised a show "rain or shine," and he gave it. I was born here and have lived here all my life, but I confess I never saw it rain harder than it did that afternoon. But they gave the show. The colors on the Indians did run, and "Rain-in-the-Face" looked like "Rain-on-the-Bargain-Counter," but they went through the programme without a skip, and it is a show that will roll up a barrel of simoleons for B. Bill and N. Salisbury.

The Trocadero opened Saturday night in Battery D Armory to a big crowd. It was to have opened at the same time in the First Regiment Armory, but just as all was ready the place was burned to the ground and Kirke LaSalle lost his pet pipe. Chicago people are not dismayed by fire, however, and Manager Tom Prior hustled about and secured the present quarters for the Summer. An army of men was put at work and the place opened to-night as advertised. But Nikita did not sing. She says she will not, and intends to rest here all Summer. However, there was a great show without her. It will be given afternoon and evening.

Sol Smith Russell started the World's Fair ball rolling at the Grand Opera House last night before a large house. He presented Peaceful Valley and will keep it on until his new play by Clyde Fitch is ready. It is now in rehearsal. Mr. Russell will stay here all Summer.

The guests at the Forty Club's April dinner last Tuesday evening, at the Wellington, were E. J. Ratcliffe, Lawrence McCarthy, Ben King, Augustus Cook, Charles Coote, Henry Charfran, Joseph T. Kilgour, and Burr W. McIntosh.

The management of the Olympic, which is one of our perpetual motion theatres, is talking of giving a special matinee at four o'clock in the morning for milkmen only, in order to keep them from waking people up.

Joe Kilgour leaves the Niobe company here to go with the Trocadero as financial man. He was a member of the Chicago Stock Exchange a year ago.

Fanny Daveport arrived here on a special from your city at noon to-day and is giving a dress and scenic rehearsal at Hooley's to-night. She feared to open, on account of the heavy scenery. She will give her first performance to-morrow night and is here two weeks. Then comes the Daly company.

Nat Goodwin is negotiating with J. W. McAndrews, the original "Watermelon Man," to play the part of an old dancery in his new play, *In Missouri*, next season. McAndrews lives here. There is no better old-time "coon" since Luke Scholer died.

Under his original lease, Manager Anson Temple, of the Schiller, was obliged to give up eight weeks of the regular season to the German company. Thus far these weeks have not paid the Germans, and they will

give up hereafter to Temple, keeping only the Sunday nights.

The Lyceum company, in Sardou's *Americans Abroad* began the third and last week of its engagement to-night at the Columbia before a large house. Sothen opens in Captain Lettarblair for two weeks next Monday, and then comes the fair Lillian for the Summer.

Grover Cleveland arrived here Saturday. He has not been in yet, but I saw him and he looks more like old Bob Frazer, the pantomimist, than ever. The Duke of Veragua resembles J. M. Hill, but please don't tell him I said so. They are both at the Auditorium to-night, witnessing the big spectacle, *America*, which is now over at eleven o'clock and does not keep the boys out all night. It is a splendid production.

Stetson's original company in *The Crust of Society* had a fine audience at the Schiller to-night. It will remain a week and then Rose Coghlan will come for a week in three plays.

The Black Crook continues to pack McVicker's at every performance. All Harry Sommers does is to count money and divide with Eugene Tompkins.

Marie Tempest seems to have fallen right into the swim with *The Fencing Master* at the Chicago Opera House, where the second week opened to-night before a big house. She has some four weeks more to remain before Ali Baba comes for the Summer.

Openings at the outside houses yesterday were Robert Mantell in *The Face in the Moonlight* at the Haymarket, Dr. Carver in *The Scout* at Havlin's, Charles H. Yale's *New Devil's Auction* at the Windsor, Billy Barry in McKenna's *Flirtation* at the Alhambra, Walter Sanford's *Power of Gold* at the Clark Street Theatre, Mr. Potter of Texas at the Academy of Music, *Old Age and Youth* at Sam T. Jack's Madison Street Opera House, Denver Ed. Smith's company at the People's, minstrel-y at Haverly's C. sino and vaudeville at the Lyceum and Olympic.

Samuel Fletcher is here arranging for the Summer season of *Fantasma* at the Academy. It opens May 14 with George Adams and Zeltner as clowns, and runs for twenty weeks with superb scenery.

Corinne opens for the Summer at the Alhambra May 7 in *Arcadia*, and Tony Pastor "troupes" at the Clark Street Theatre on the same date for the World's Fair season.

My friend, David Sassoon, dramatic critic of the *Harvard*, sends me the cards of his new daughter, Marjorie Claire, who has just entered this vale of tears.

I notice that my comic friend, George Schiller, whose specialty is Boston fun, is going to London as "a parlor comedian." Schiller has not been here since a theatre was named after him. His last visit, I remember, was celebrated when the Schiller monument was put up in Lincoln Park. When he heard about it he asked who put it up and how much they got out of it.

One G. Monopole Floyd is now in Chicago. He and Walter White Seal Williams are bidding for the wine privilege at the Cleveland banquet, and it looks now like Williams, as Grover brought a letter of introduction to him from Billy Crane.

Georgia Cayvan took in the Japanese village at the World's Fair the other day with a lady representative of the *Evening Post*, and her conversation with the Japs was short-handed and lithographed for the paper.

E. J. Ratcliffe, of the same company, visited the grounds yesterday with eight ladies. Mr. Ratcliffe, by the way, has been the recipient of many pink, blue and green teas during his stay here. He figured largely at the dedication of the Woman's Building on the grounds Saturday.

"Biff" Hall.

ST. LOUIS.

The Coghlan the Feature of the Week—The Local Season Opening to-night.

[Special to The Mirror.]

ST. LOUIS, May 1.

The company headed by Rose and Charles Coghlan, which presented *Diplomacy* here earlier in the season, played a return engagement at the Olympic Theatre opening to-night. To-morrow night they will give an elaborate production of *Money*, and during the week Peg Woffington will be given. The company is a very strong one.

At the Grand Opera House Ali Baba opened last night. This is the third visit this season, and judging from the opening last night it will be the most successful, pecuniarily, of any.

Jeffrey Lewis began her engagement at the Hagan to-night. Her repertoire during the week will include *La Belle Russe*, *Clotilde* and *Forget-Me-Not*. She appeared at her best last night and was supported by a strong company.

Uncle Tom's Cabin, with Peter Jackson in the title role, opened to-night at Pope's Theatre. To-night Tate Goodbar, the popular treasurer of the theatre, is taking a benefit and his friends have made it a successful one.

Ada Gray began an engagement at Havlin's yesterday in *East Lynne*.

The Marie Sanger Burlesque company began an engagement at the Standard yesterday with a clever specialty company.

The St. Louis Browns and Louisvilles attended the performance of *The White Squadron* at Pope's last Thursday night by invitation of the management.

Robert Hilliard has signed a contract with George Starling, manager of Stetson's *Crust of Society*, by which he will play *Rudolph* in *Led Astray*.

Jacob Rawak, who has leased Schneider's Garden for the Summer, has commenced to remodel the pavilion. New private boxes will be erected, comfortable chairs will be provided, and the building will be repainted.

John McWade, who will be the stage manager, will be here in a couple of weeks to personally look after his part of the enterprise.

The Hagan closes Saturday night for the season, and Pope's follows suit in a couple of weeks.

W. C. HOWLAND.

PHILADELPHIA.

The Waning Season Followed by Several Attraction Bills—The Opera in The Opera.

[Special to The Mirror.]

PHILADELPHIA, May 1.

Ramsay Morris introduced his very clever company to a big audience at the Empire this evening with farcical *Joseph* as the vehicle. Play and players made a big hit, and every member of the company will leave this city a favorite. George Giddens, Elsie De Wolfe, and John Glendinning won first honors. Florence Bindley in *The Pay Train* next Monday, and *The White Squadron* a week later.

The Froth of Society had also a good opening at the Park, where Mrs. Frank Leslie's adaptation was seen for the first time. The company is competent, and the production equals any we have seen of the many versions of Dumas' celebrated dramas. Channcey Olcott is due next Monday for a week of *Macrounne*, at the close of which the season of the Park ends. A supplementary season of comic opera is talked of, but nothing definite has been settled.

The Walnut rather unexpectedly closed its season last Saturday night. Business had been only fair, and a dearth of good attractions decided the step. It will reopen in September.

One of the most notable of to-night's openings is at the Grand, where Mrs. John Drew and her little family are giving their finished performance of *The Rivals* to a large and responsive audience. Mrs. Drew presents her matchless Mrs. Malaprop; McKee Rankin plays Sir Anthony Absolute; Eben Plympton is Captain Absolute; Mrs. Sidney Drew is Lydia, and Sidney Drew fills the role of Bob Acres. John Ince, Phyllis Rankin, Edson Dixon, and R. Germaine sustain the minor characters. The advance sale for the week is heavy.

It is quite likely that this company will remain together for a few weeks giving performances in the surrounding towns and cities. Negotiations are also pending for a week at the Park in this city, opening May 15. If the organization does return to the Park it will revive *The School for Scandal*.

The production of *Girofle-Girofla* by Lillian Russell and her superb company has dazzled every one by its gorgeousness and attracted very large audiences to the Broad. For stage beauty the production is far beyond anything ever seen here, and will undoubtedly be rewarded by large audiences to the end of the engagement. Cabinet photographs of the star were distributed as souvenirs to-night. Francis Wilson returns next Monday for a week of *The Lion Tamer*. With him comes Lulu Glasser, who has entirely recovered from her throat affection.

Philadelphia did not take kindly to Augustin Daly's versions of Shakespeare and the final week at the Opera House will be devoted to the revival of several Dalguesque farces. Although produced on a very elaborate scale *The Twelfth Night*, as adapted by the learned doctor, suited neither the press nor the public and its anticipated run was cut. Minnie Seligman replaces the Arts and Letters company next Monday, producing *My Official Wife*. Edward Harrigan follows May 15 with *Reilly and the 400*.

The Duff Opera company transferred the seat of war from the Grand to the Chestnut to-night opening in *Pinafore*. The Leavenworth Case was booked for this week but the Duff company, having an open week, were engaged to replace them. The week will be productive of one novelty for on Thursday night they present for the first time here *The Basoche*. A Trip to Chinatown follows next Monday, for a run.

The Colleen Bawn was given an elaborate production at the Girard Avenue to-night to an enthusiastic house of great size. Frank Doane, Amy Lee and Herbert Carr play the leading parts and Mrs. Tannehill, a newcomer in the company, is also congenially cast. In *Spite of All* is in preparation for next Monday.

Later On is not a distinct novelty in Philadelphia, but the appearance of the popular musical comedians, Wood and Sheppard, in the stellar roles lends freshness to the farce. They had a big house at the National. The *Dago* follows.

Openings at the other houses to-night: Ada Dixon's Burlesque company at the Arch; Lida Gardner's Minstrels at the Lyceum; One of the Finest at the Standard; *The Power of the Press* at the People's.

Carneros closes next Saturday. Will Armstrong had a great benefit the other night, and was deluged with flowers and presents. He is a prime favorite at that house.

Sam Jack's Eighth Street House has bounded into favor, and is always well filled. Lilly Clay company will be followed next Monday by his Forty Thieves company. *Old Age and Youth*, which has made a big hit in Jack's Chicago theatre, will be produced here shortly and new scenery is now being prepared for it.

The Ticket-of-Leave Man was produced to-day at Forepaugh's with George Learock as Bob Brierly, and Fanny McIntyre as May Edwards. Business always good. Manager Forepaugh talks of having a double company next season.

Mattie Earl returns to Manager Holland's

company next week and will remain for the balance of the season.

A modern epilogue to *The Rivals* written by Grattan Donnelly for Mrs. John Drew was heard to-night at the Grand.

J. D. Hawley was found dead in his room in the Ashland House last Saturday. He is supposed to be an actor from New York. His death was believed to have been caused by a hemorrhage of the stomach.

Carlton Macy has been engaged by Manager Holland for next season at the Girard Avenue. He is now with *The Burglar*.

James T. Dalton and Seth Smith joined the Gaiety Opera company at the Bijou to-day to sing leading roles in *The Mikado*. The Bijou has not closed its doors since opening nearly four years ago. The opera company moves to Boston within a few weeks, when all variety will be seen at the Bijou.

Richard Stahl has completed arrangements with Manager Al Hoegeler for a season of comic opera at the Grand. The season opens May 15 with *Orpheus* and *Eurydice*. It will probably continue until the opening of the regular Summer season of grand opera when Mr. Stahl goes to St. Louis to direct a season of comic opera.

Several old Philadelphia favorites arrived in town to-day and are singing with Sousa's Band at the Academy to-night. They are A. L. Guille, Marie Van Cauren and William Mertens, all members of last Summer's opera company.

Max Arnold netted over \$1,000 by his benefit last Friday.

The ultra-fashionable element of Philadelphia society helped the profession to celebrate Shakespeare's day at the Edwin Forrest Home last Tuesday. Over four hundred guests were present.

The performance of *Yes or No* by Emily Beauchamps, the English actress, at the Broad last Thursday afternoon was a complete fiasco. Both play and players wearied the very small audience that attended.

The elements again play havoc, but without having an appreciable effect upon our openings to-night.

JOHN N. CAVANAH, JR.

CLEVELAND.

Opera and Farce—Keep a Sharp Lookout for the Star—Wilson Engaged to Play.

[Special to The Mirror.]

CLEVELAND, May 1.

The Lyceum was crowded this evening, when Willie Collier and his competent company opened a short engagement in *Hoss* and *Hoss*. Charles Reed is sadly missed, but Mr. Collier's efforts are ably assisted by Mark Sullivan, Ignacio Martinetti, Arthur Moulton, J. B. Gentry, Adele Farrington, Helena Collier, Louise Allen and others. Business promises good.

Francis Wilson and company presented *The Lion Tamer* at the Lyceum to the largest houses that cosy theatre has ever known. The opera and company were received with great favor. Mr. Wilson has nowhere more sincere admirers than in Cleveland. Lulu Glasser did not appear, but her place was very satisfactorily filled by Cecile Eising, Laura Moore, Plumbett, Mack and the rest were capable. The circus parade brought down the house.

Walter Damrosch and the New York Symphony Orchestra appeared at Music Hall to-night.

The Star Theatre is closed this week owing to the sudden abandonment of the tour of *Keep It Dark*. The house will reopen Monday next with the Sefton and Watson Burlesque company.

Anna Belmont appeared at Jacobs' this evening in *The Kentucky Girl*, the house being large.

William Pruette has joined the Wilson company.

The seats for the opening night of the new Euclid Avenue Opera House are to be disposed of by auction.

Cleveland lovers of opera are extremely sorry that Manager George A. Baker and his excellent company could not arrange to be with us this Summer. The Baker Opera company have grown to be almost a fixture in this city, and their absence this year will be felt.

The Lyceum Theatre will continue rather late this Summer, running until the middle of June. The house will then close for repairs, and will open about September a practically as a new house.

Manager S. W. Brady, of Brady and Garwood, is in the city.

The new Wonderland and Bijou Theatre is doing a great business.

Work has been commenced on the huge Auditorium for the National Sangerfest. It is expected that this will eclipse any Sangerfest ever held in America.

W. H. GOODRICK.

PITTSBURG.

Mrs. Cutting and Mrs. Potter to Star—Local Competition to Pay Our Debt.

[Special to The Mirror.]

PITTSBURG, May 1.

The many friends made by Minnie Seligman-Cutting during her engagement here with the Pitou stock company last season crowded the Alvin Theatre to-night to witness *My Official Wife*, and the star met with an ovation. William F. Owen, formerly a member of the Opera House stock company, was also warmly received. The advance sale is very large. Corinne closed a good week, drawing large crowds despite the wretched weather. Next week, Joseph.

The Duquesne Theatre closes its regular season this week. A large audience was pres-

FAME.

Famous to-day!
A life of hard effort
Rewarded at last,
What joy 'tis to say,
My long years of striving
And struggle are past.
Forgotten to-morrow!
Yet why heed the future
With happiness here:
A truce to all sorrow,
Be pleasure my motto
And future my sphere.

The end of my mission,
One more, persevering
Has reached his goal—fame.
Alas for ambition!
The book of oblivion
Alone bears my name.

HARLEN HAYDEN.

DALY'S ART.

From time to time in years ago, and especially during the Winter just past, I have heard much of Mr. Augustin Daly's mastery of the art of stage representation. Now the more I have seen of the performances at Daly's Theatre, the stronger has become the impression that Mr. Daly knows less of the player's art than he is generally thought to know.

He has long been his own stage-director, has been credited with being most painstaking, and with doing a large share of the thinking for every member of his company. That he merits his reputation for skill in all that pertains to the setting of plays no one will, perhaps, deny, but when we come to the more important, the more intellectual matter, the playing, opinions vary. There are those, and I am one of them, that think the playing done by Mr. Daly's company last Winter in the classic and the standard dramas, in *The Hunchback* and in *As You Like It*, for example, fell much short of what we could reasonably expect from any company that would venture to present them to a metropolitan audience.

As evidence that Mr. Daly considers minor matters in what his players do we have the fact that he changes the pronunciation of *Rosalind*, insisting on the *o* and the *i* being sounded long instead of short—a change that is not wise because it is displeasing to the universal ear, which has always heard the name pronounced with these two vowels sounded short. It is never wise to do anything that takes, even for an instant, the attention of the auditor from the thought.

Instead of making ill-advised changes in the pronunciation of proper names, it would be better, it seems to me, for Mr. Daly to insist, for example, on Miss Rehan's pronouncing the plural of *woman* correctly; on her pronouncing the *o* of such words as *soft*, *often*, *office*, *forest* and *holiday* short instead of giving it the sound of *au*; on her pronouncing the *el* of *travel* like *el* instead of *ul*; on her accenting *videlicet* on the second syllable, *del*, instead of the third; and on Mr. George Clarke's pronouncing *terms*, *world*, *exit* and *ans* correctly.

Then, having corrected the mispronunciations of the members of his company—of which I have cited only a few—why should not Mr. Daly turn his attention to their false readings, which are fifty times more abundant than are their mispronunciations. He allowed Miss Rehan, for example, to say: "These burrs are in my heart," when she should say: "These burrs are in my heart; and, 'Your mistrust cannot make me a traitor,' instead of: 'Your mistrust cannot make me a traitor,' and 'My friends told me as much,' instead of: 'My friends told me as much,' and 'Searching of thy wound, I have * * * found mine own,' instead of: 'Searching of thy wound, I have * * * found mine own.'"

And then Mr. Daly might very profitably have given some attention to the domain of character-conception. For example, why did he allow the melancholy Jacques to be so played that there was no whit of melancholy apparent in him, and the imperial Rosalind to be so played that there was no whit of the *grande dame*, the princess, apparent in her?

Mr. Daly is doubtless quite competent to direct his carpenter, his scene painter, and his costumer, but he is clearly not competent to direct the personators of the characters in our classic and standard drama.

ALFRED AVRES.

THE FUNNY MAN.

Last Winter two men, each familiar with dramatic art, met at the Casino during a performance of *The Fencing Master*. The house was full and the audience was composed of intelligent and probably well educated people. They seemed to enjoy the performance for they were interested, attentive and quiet. They were paying strict attention to the music and, at intervals, testified to their appreciation of certain numbers.

In one act the two comedians had the stage for a while to themselves. The opera practically stopped as the "funny men" did their little "act." While it was, in a sense, in entire keeping with the performance, and while it was certainly amusing in its way, this bit of comedy business was not an integral part of the opera. It could be left out and as an opera the performance would be just as good as an artistic production. The comedy act brought out more applause than any other single feature of the entertainment.

One of the men drew the other's attention to the applause and said: "It is the funny man who draws the money."

The other replied in substance as follows: "The comedy business did bring out great applause. These well-dressed people occupying the most expensive seats certainly did seem to be amused, but it is very doubtful if they paid for their seats merely to see this 'act.' The funny man may draw some money, but not all of it."

Here is a most interesting question. Managers who notice such incidents in the theatre sometimes draw the conclusion that it is the funny man who draws all the money. Acting in this belief they endeavor to devise entertainments that shall consist wholly of "funny

business." The farce-comedy is founded on the idea that, if people enjoy a laugh for a few moments, they will flock to the house that gives them a two hour series of laughs. The success of some of these farce-comedies would seem to confirm this belief. The still greater success of plays that are not intended to supply "three hundred laughs in two hours" would seem to prove just the opposite.

Did the people who flocked to see *The Fencing Master* put down their money to see the comedians only? Probably not. Turn out the music and the spectacle, fill up the whole evening with "funny business" and the Casino would probably have been empty. This is not in the faintest degree a reflection on the admirable comedians who so cleverly entertained the audience for the few moments allowed to them at intervals during the evening. As comedy business it was excellent. The mistake is to conclude that it was the one thing that pleased the audience, the one thing that drew the money.

A thousand people in a theatre is a very complex body. They have of their own free will, paid money to come, and come because they believe the advertisements of the management. They do not pay for any single item on the programme, but for the whole thing be it play or opera. Even a star of the first magnitude cannot draw all the money. It is the performance as a whole. In the case of a first-rate opera like *The Fencing Master* it is undoubtedly Mr. De Koven's music that forms the chief feature of the complex whole called the opera. To conclude it is the music alone or the star alone or the comedy bits alone that draws the money is a mistake. It is the sum of all the "features" and not any single feature. A part of the audience may be attracted by one thing, a part by another. The majority of any audience probably come because of the attraction as an artistic and complete whole.

The stage is the sum of all arts. The ideal performance combines every phase of the dramatic art, includes music, painting, the fine arts of manners and costumes, literature and acting. Tears and laughter—comedy and pathos—not one alone. The ideal play touches all hearts, plays upon every emotion. It cannot be said that any one part of the consensus of arts we call the drama is king over all the others. There is no queen among the gracious Nine.

The farce-comedy cannot and never will be the most profitable entertainment. It may always draw some money, it will never draw it all. The most profitable play in the future will undoubtedly be the drama that includes the most, that interests by its story, that wins the heart as well as the head, that starts the sympathetic tear and stirs to innocent laughter. In short, the play that in one evening touches the greatest number of people and gives the most of everything for the money is the most profitable play.

CHARLES BARNARD.

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HAYES'S.	Robert Manteil
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GRAND.	The Royal
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COLUMBIA.	Idle of Champagne
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BIJOU OPERA HOUSE.	Struggle of Life
GRAND.	Anne Pixley
DENVER.	
BROADWAY.	Leona Morrison
FAIR GRAND.	Thaïs her's Lucille
SAN FRANCISCO.	
BALDWIN.	Richard Marshall
BURN.	Mrs. W. I. Howard
CALIFORNIA.	Howard Atherton Specialty
STOCKWELL'S.	Oliver Brown

FOREIGN PLAYS AND PLAYERS.

ROME, April 18, 1906.

I am glad to see that our Duse has created such a sensation in America. I say "our," because we introduced her to the notice of the great American public. Before this reaches you, you will have seen what Dumas writes of her in the preface of one of his latest republications, that he only regrets, she is not French.

The Carnival was but a ghost of our carnivals of old; no masquerades worth speaking of; no vecelloni (mask-balls) worth speaking of; nothing at the theatres worth speaking of.

All we have been able to talk of is the shameful affair between Verga and Sonzogno, the latter being sentenced to pay Verga 200,000 francs for using the libretto of the *Cavalleria Rusticana*, taken from Verga's one-act play of the same name—a play which would never have been known had it not been for Mascagni's music. Verga has found an easy way to become rich on another's brains. Let him try to write another play, if he can, and see what he will get by it!

We have had two new operas this season—*Loreley*, by Catalani, and *Manon Lescant*, by Puccini. *Manon Lescant* may live, but I do not think the same of *Loreley*. *Manon Lescant* is Puccini's third opera, and he improves with each opera he writes.

The success of *Faust* at Milan suggests something reminiscent of Verdi. This is the third Shakespearean play Verdi has put to music. The first was *Macbeth*, first performed at the Pergola, in Florence, in 1847. During the long period of rehearsing the opera—there were over one hundred rehearsals of it—Verdi used to take walks on the Hills of Fiesole and Heliosguardo, in company with artist-friends, who were then dreaming of the political struggles, which ended only in 1870, with the entrance of all Italians into Rome-Capital. Verdi, then, as now, was implacable towards his artists, and made them repeat one piece over and over again for hours at a time.

Barbieri Nini, the ugliest woman on the stage, but with the loveliest voice ever heard either before or since, was the original *Lady Macbeth*, and she had to study the sleep-walking scene three months before she could satisfy Verdi. He made her practice to sing, without seemingly to move the lips, and to keep the eyes and features fixed as if in sleep.

Then again the duet between *Macbeth* and *Lady Macbeth* was rehearsed one hundred and fifty times—Verdi insisting that it should be more spoken, than sung.

Even on the night of the first performance he made them rehearse it in the greenroom again.

"We have already rehearsed it one hundred and fifty times," objected *Macbeth*.

"This will make the one hundred and fifty-first time," said Verdi, smiling, and the artists were obliged to submit.

At the sleeping scene, Verdi wandered up and down as if asleep himself. He did not utter a sound, though his lips moved to the tune of the music. When the scene was over Barbieri Nini rushed into her dressing-room. Verdi rushed after her. Neither could speak, though they tried. They laughed and cried in turns, then fell into each other's arms. Then, still without uttering a word, Verdi flew out of the room.

It was exactly forty years after *Macbeth* that *Othello* was given. At first, not to clash with *Rossini*, Verdi wished to call the opera *Oago*. But this would not do. *Othello* must be *Othello*. During the rehearsal of *Othello*, Verdi had at first some difficulty with Tamagno, who showed some impatience at the length of the rehearsal, but, one day, when Verdi smiled, and called Tamagno's little girl to his side and told her to feel in his pockets for a bagful of sweets he had brought for her, Tamagno was conquered, and swore he would rehearse all night, if so Verdi wished.

Sarah Bernhardt's passage through Rome was a financial failure this year, and I hear that she has been equally unsuccessful in Naples.

Patti, also, was a dead failure in Milan. The celebrated author and actor, Signor Garzes, is now forming a company of his own, and on quite a new principle. He says—and justly—that the greatest defect of Italian companies in general, is to submit their repertory to the special of certain artists and thus to compel the audience to witness the same pieces year after year. Signor Garzes, therefore, has decided to select his pieces chiefly from classic authors, as Shakespeare, Moliere, Beaumarchais, Goldoni, Marivaux, Nott, Scribe, Giraud, etc.

All, or nearly all, the pieces of these great masters, will be new to the present generation and if put on the stage, with modern accuracy, they ought to take as well (if not better) as the old modern pieces, of which the public is thoroughly sick and tired.

The translation of English pieces will be given to celebrated writers.

He has also made proposals to Signor Martini (the Minister of Instruction) for permission to play some of his father's plays, written under the name of Anonimo Fiorentino.

Each piece will be perfect in scenery and costume, and each piece, when produced, will be quite an artistic event in every sense of the word.

Signor Garzes will not confine his repertory exclusively to old pieces. He will also give new ones from time to time. The sooner he begins his tour the better. We are both hungry and thirsty for good things, and we shall be only too glad to partake of the "intellectual feast" which Signor Garzes promises us.

Judic has been with us again for a couple of nights after nearly ten years' absence. To say that she is as fascinating as she was ten years ago would be ridiculous, but she is still fascinating enough to fascinate the Roman public to day. To a certain extent she is a wonder, for she still draws at an age when most actresses retire from public life. She is now best as a singer of comic songs, and may still end her career where she began it—in the Cafe Chantant.

Lilly Ners, the *amir* of the "Panama" Artion, is now in Italy on a professional tour. Being asked if she knew where Artion was, she said: "Yes. I receive regular letters from him, but they come to me through a third person. I shall never tell any one where he is. I shall never betray him. A few days ago he was in Vienna, and stayed at two different hotels. He is perfectly well in health, and has no fear of being taken, though I am watched by the French police wherever I go. But they want his papers more than they want him, for his papers would surprise some people if they were made public. But these will not be taken any more than himself. He knows all the 'intentions' of the detectives as well as themselves, and they are no sooner on his track than he receives a telegram, and changes town and country. He is also provided with all kinds of disguises, and changes himself as completely as an actor. He is an actor, in fact, and more clever than many of celebrity on the stage. I shall never betray his secrets. I love him."

S. P. O. R.

Theatrical Gossip in Holland.

AMSTERDAM, April 22, 1906.

Among the regular concerts given at the spacious concert building this Winter by the established orchestra, and graced by the presence of one or more musical celebrities, certainly one of the best, if not the very best, was the one which took place about ten days ago, when the soloists of the evening were none other than Francisco d'Andrade the celebrated baritone of the Royal Opera in Madrid and the no less eminent artist, the violinist Cesar Thompson, professor of the Conservatory of Music of Liege. It was indeed a musical treat, for both are glorious artists, in truth notables *à tout faire*. What a magnificent voice has Dame Nature blessed d'Andrade with! What charm of delivery, correct phrasing and warmth of expression and shading, have his talent and his study given him. In short what a magnificent singer he is to be sure. It is only to be regretted that the public of Amsterdam did not have a chance of hearing him in opera during this visit.

The Royal Dramatic company presented a double programme lately which found great favor and held the boards for many an evening. Both the dramatic and comic muse contributed in forming the programme, for the first part of it was serious and the second part as funny as can be. The dramatic poem from the German of Leopold Adler, "The Book of Job," in one act, was followed by the last farcical success of the Theatre des Nouveautés, Paris, performed here in Dutch under the title of *Champignol tegen wil en dank*. The Book of Job treats of the mystery as to the supposed origin of the book, the mystery being solved

and the true writer discovered by one of the many wise sayings of King Solomon. The scene is the Temple of Jerusalem, and among the dramatic persons are King Solomon and the Prophet Nathan. These parts were in the hands of Messrs. Van Schoonhoven and Bouwmeester and full justice was done by both actors. Louis Bouwmeester, of course, made a type of the prophet in make-up, by-play and pose, and gave another remarkable proof of his versatility, for after outshining his comrades in the range of almost classical tragedy, he gave a character sketch in *Champignol* worthy of a thorough comedian. The farce kept the audience in rollicking humor, and though none of the incidents offer great novelty, the situations, particularly in the second act, are amusing, and the scene of the drilling of the recruits sent the audience into shouts of merriment.

A couple of performances are shortly to be given here by M. Antoine's company of the Theatre Libre at Paris. The plays chosen are *Les Revenants* (the French version of Ibsen's *Ghosts*) and *La Fille Elisa*, besides a couple of shorter pieces. This is not the first appearance of M. Antoine and his troupe. I saw them when they were here before, and although my admiration for the Theatre Libre is of a neutral tint, still there were good members in the troupe and much earnest, thorough work done by them. I am greatly interested to see *La Fille Elisa*, as I know the play and find it one of the noteworthy productions of the new school. The form in which it is clothed is crude, but the aim is highly moral.

The success of the Strand Theatre, London, will shortly be produced here, and Kioke, who has so repeatedly been seen on the other side of the pond, as well as in England, will also make her bow before our public in a Dutch dress, otherwise a Dutch translation. Messrs. Van Lier, of the Grand Theatre, have secured the right of production for Holland from the authors, the Messrs. Panton, and the comedy, which is having such a prosperous run in London, will be introduced to our audiences.

A. J. G.

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THE LATEST THEATRE NEWS FROM THE NEW YORK CITY THEATRE DISTRICT. All communications to CHARLES G. GINS, Manager, New York City, N. Y.

CORRESPONDENCE.

(CONTINUED FROM PAGE 14.)

bill-packer of the Opera House, left here to join Ringling Brothers' Circus.

READING.—GRAND OPERA HOUSE (George H. Miller, manager): Local attractions.—ACADEMY OF MUSIC (John L. Hishler, manager): George A. Baker Opera co. in repertoire April 17-22. Performance sure good and business large. Irene Wampler made a decided hit in Boccaccio. Irene Jerome and William Wolf deserve special mention. The Old Homestead drew a large house.

WT. CARR.—G.A.R. OPERA HOUSE (Joe Gould, manager): Thomas E. Shea pleased the largest audiences of the season April 20-22.—ITEMS: Thomas E. Shea's co. closes at Scranton 6.—Col. Stahl, of Trenton, visited his daughter, Rose Stahl, leading lady of the Thomas E. Shea co. during their stay in this city.

CHICAGO.—GRAND OPERA HOUSE (Markley and Co., managers): The Old Homestead April 20; packed house; receipts, \$750. Fanny Rice in A Jolly Surprise 20; excellent business. Men and Women 20; good business.—DAVIS' FAMILY THEATRE: Business continues good.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): Madame and Augustin Neville in The Boy Tramp pleased a large audience April 20. Benson's Mills was successfully produced before a good-sized audience 20. Alphonsus Collier, the author, is under twenty years of age. His play gives promise of ability. He is a cousin of Edmund Collier. Thomas E. Shea opened a week's engagement 20 in Escaped from Sing Sing to a crowded house.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Only a Farmer's Daughter April 20; good-sized audience.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Lollar, the magician, April 20 to one of the most delightful audiences of the season.

HAZLETON.—GRAND OPERA HOUSE (Hamersley and Klev, managers): Roland Reed presented The Woman Hater for the benefit of the Hazleton Lodge of Elks to excellent business April 20. The Boy Tramp had a good house 20. The Von Venson co. gave a very creditable performance 20.

TYONE.—ACADEMY OF MUSIC (M. S. Paik, manager): Little Trixie April 20; fair business. Fock's Bad Boy 20; good-sized audience. A Society Tramp 20; excellent performance to a small audience (train).

SITUSSVILLE.—OPERA HOUSE (O. E. Gleason, manager): Emma Beebe Caldwell Concert April 20; fair business. Frank Jones' Country Cousin 20; small business.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): Sawtelle Dramatic co. April 20-22; good houses at popular prices.

ALLEGHTOWN.—MUSIC HALL (R. M. Whitwell, manager): The Power of the Press was presented for the second time this season April 20 to a full house. The Odeon Music Concert co. 20 to light business. The Two Joins pleased a fair-sized audience 20. The annual concert of the Alleghtown Cornet Band was well attended 20. Archie Boyd and a very good co. delighted a large audience in The Old Homestead 20.

WILLIAMSPORT.—LACONIC OPERA HOUSE (John L. Gunter, manager): Robin Hood Opera co. April 20; S. R. O. Augustus Pitou's co. in Havvorne 20; good-sized and appreciative audience.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burghard, manager): Daniel Sully in The Millionaire pleased a good-sized house April 20. The Midnight Alarm 20 drew a top-heavy house. Havvorne 20; fair business.—MUSIC HALL (E. C. Frank, manager): Punch Robinson's Dramatic co. cleared a week's engagement 20; business fair.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Powell and his Wonders April 20, 21; poor houses.

CHESTER.—GRAND OPERA HOUSE (Thomas Hartgroves, manager): Daniel Sully in The Millionaire April 20; large house. Midnight Alarm 20; S. R. O.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): May Smith Robbins in Little Trixie 20; Carter's Fast Mail 5.

WESTCHESTER.—OPERA HOUSE (C. H. Painter, manager): Two Johns April 20; fair-sized house.—ASSEMBLY BUILDING (M. S. Way, manager): Baker Opera co. 20, 21; crowded houses.

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adair, manager): Phil Peters presented The Old Soldier April 20 to a small audience. Fanny Rice in A Jolly Surprise 20 to a large and very appreciative audience.—FAMILY THEATRE (Harry Davis, manager): Business continues good.

ITEM: The Warde and James comb. will play a benefit for Johnstown Lodge No. 172 B. P. O. Elks, who have engaged Prof. Friebel and his orchestra.

NAHANOV CITY.—OPERA HOUSE (J. I. Quirk, manager): The Fast Mail April 20; 1 and 12; both to good houses.—ITEM: Manager Quirk engaged an orchestra of ten pieces to furnish the music for 1 and 12. It was rare treat.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Held in Slavery to light business April 20; rainstorm. The Standard Dramatic co. opened to good business 20. Dave H. Matthews, an old New Castle boy, but who has been residing in Chicago for a number of years, is with this co., and was warmly received by his friends. He made quite a hit as Didier in Fanchon 20. Etta Vance, a young amateur of this place, made her first appearance with the co. 20.—ARENA: Hunting's Arcadia, despite very inclement weather, opened their season 20 to large audiences. Performance better than ever.

YORK.—OPERA HOUSE (B. C. Pentz, manager): James B. Mackie's Grimes' Cellar Door pleased a large audience April 20 and delighted his audience.—Members of the local 40 gave a performance of Among the Breakers 20 for the benefit of the York Hospital and Dispensary. A full house witnessed a good performance. The honors of the evening were shared by Agnes Nes as Ross Starbright, and A. E. McLean as Scud.

JEANETTE.—NEW OPERA HOUSE (George W. Verbank, manager): Atkinson's Peck's Bad Boy April 20; good house and well-pleased audience.—ITEMS: Robert McKee has resigned from the management of the New Opera House, and is succeeded by George W. Verbank.

ASHLAND.—OPERA HOUSE (Theodore F. Barton, manager): Madeline Merrill and co. in From Front April 20; fair business.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Geo. E. Hawes, manager): The Planter's Wife April 20; smaller house than they deserved.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): The O'Neill Grand and Comic Opera co. will open 1 with Faust for a season of Summer opera. The co. as organized by Manager O'Neill, includes Nina Bertini Humphries, Lina, the tenor; John Hamilton, Charles Bigelow, and other well known singers, together with Gaudier, the serpentine dancer. Twenty members of the chorus arrived here 4 by steamer, and the remainder of the co. are expected daily in company with director Max Hirschfeld. Mr. Kenney, formerly costumer of the Emma Abbott co., is here with all the costumes of that famous organization, and will have charge of the staging of the various operas. The firmness, or dance of the nations, by Charlestonians, for a local charity, and long the subject of preparation and discussion, drew large audiences 20 and matinee.—ORFÈVE ACADEMY OF MUSIC (Charles W. Keogh, manager):

Mons. Leon Florestan 20, gave a programme of monologues from Shakespeare's plays before a small but well-pleased audience.—ITEM: Lew Dockstader, Harry Clapham, and other members of the Dockstader co., together with the local representatives of the press, were delightfully entertained by Manager O'Neill 20 at a supper complimentary to Manager Clapham.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Swedish Concert co. April 20; good house.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Andrews' Opera co. closed a three-night engagement April 20 to nearly \$4,000. New York Stars 20; crowded house.

MEMPHIS.—GRAND OPERA HOUSE (Fritz Stahl, manager): The Nelson Opera co. began their third week of Summer opera April 20 with The Chimes of Normandy to good houses. The Beggar Student follows.—LYCUM THEATRE (John Mahoney, manager): Lew Dockstader's Minstrels April 20 to S. R. O.—MENTION: Leon R. Borta is now treasurer of the Grand Opera House, vice William G. Marsh, who has retired.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Frank Deshon Opera co. had a fairly successful week April 20. Lew Dockstader's Minstrels 20.—THE BIRCH (J. H. Whittier, manager): Ada Gray did light business 17-22. Edwin Harro 20.—THE MILSON: The Mexican Typical Orchestra, under the management of E. L. Gonzales, 20, 27. "Manuelita," a Spanish dancer, is with this co.—MENTION: Great preparations are in progress now for the Nashville May Musical Festival, May 5, 6, in the Union Gospel Tabernacle.

TEXAS.

AUSTIN.—MILLET'S OPERA HOUSE: The Refugees, an original play by Leo Peeler from Mrs. Anna Jefferson Howard's novel, received its initial production April 20, and matinee 20 to good business. The play was a success. The cotton gin scene, where they actually ginned cotton on the stage, created a sensation. Mr. Peeler will send it on the road. His performance of Uncle Tom was a splendid piece of work. The following semi-professional were in the cast: A. E. Cano, A. Raggio, Walter White, Lee Malvin, Walter Wilson, Miss Forrest Tucker, Miss Anna Peimsky, Miss Juanita James. Merton A. Van Orden was the stage manager.

TEXARKANA.—GHO'S OPERA HOUSE (Ehrlich Brothers, managers): Maude Granger in The Fringe of Society April 20; large and fashionable audience. Columbian entertainment by local talent was quite successful 20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Arrah-Na-Pogue by a local co. April 17 to a good house. John Stetson's Trust of Society co. 18, 19 to light business. Effie Elder 20 presented Boris and Hazel Kirke to light business.

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, Jr., manager): Effie Elder and C. W. Conlock in Hazel Kirke April 20; good house. Remenyi 20; fair audience.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): New York Symphony Orchestra, conducted by Walter Damrosch April 20 to immense business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Pauline Hall in Erinnee April 20; fair-sized audience.—ITEM: Ray Semon, a native of Petersburg, is one of the chorists of Pauline Hall's 20.

DANVILLE.—ACADEMY OF MUSIC (Col. I. H. Neal, manager): John L. Sullivan, 20; S. R. O. Milton Nobles, a long-established favorite here, 19, presented For Revenue Only to good paying business. Mabel Paige, was greeted by large and highly delighted audiences 18-22. At her matinee, 22, there was S. R. O.

WASHINGTON.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): John F. Sheridan April 20, 21; fair business.

SEATTLE.—THEATRE (J. W. Hanna, manager): Patti Rosa April 18, 19; good houses. Primrose and West's Minstrels 20, 21; excellent business.—CORDRAY'S THEATRE (F. Cordray and Co., managers): The Courier of Lyons 17-22; large houses. Ticket-of-Leave Man 20-21.

TACOMA.—THEATRE (S. C. Heilig, manager): The Trust of Society April 19; large and fashionable audience. John F. Sheridan in A Night on the Bristol 17; fair house. Primrose and West's Minstrels 18, 19 and matinee; good houses.—OLYMPIC THEATRE (R. E. French, manager): Case for Divorce and Led Astray to good houses 18-22.

WISCONSIN.

CHIPPWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Hettie Bernard Chase cancelled April 19; Kajanka 20.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Januscheck as Lady Macbeth drew a large house despite a blizzard April 20. Spider and Fly 20; crowded house.—ITEM: Much dissatisfaction was expressed at the management of the Spider and Fly co. for their failure to produce any of their scenery here after extensively billing the city.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Charles A. Gardner in Fatherland April 17; good business. Tableaux Vivants, local benefit entertainment 20; large and fashionable audience. Mrs. E. W. Fuller, wife of Manager Fuller, contributed several vocal numbers. She has a voice of rare culture and has frequently appeared in public, although not in recent years.

MARSHFIELD.—KORTH OPERA HOUSE (M. East, manager): Wade-Lerole Musical Comedy co. April 19-21; performance good.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Mme Januscheck as Lady Macbeth to a crowded house April 17. Hettie Bernard Chase in Uncle's Darling 20; fair house.—TURNER OPERA HOUSE: Hettie Bernard Chase 20; small house.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Charles A. Gardner April 19; paying business.—Hands Across the Sea 20; good business.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. London, manager): Jane Combs April 17; light house. Boston Ideal Comic Opera co. in Galatea 22; large audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber, manager): Mme Januscheck, supported by Edmund Collier in Lady Macbeth April 18; large and fashionable audience. Hettie Bernard Chase 20 in Uncle's Darling, Elks' benefit; crowded house.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): A large audience and a highly pleased one saw Julia Marlowe and her excellent co. in Twelfth Night on the opening night of her engagement April 20. She will also appear in Romeo and Juliet, Much Ado About Nothing, Ingomar, and As You Like It during the week. Boston Symphony Orchestra 1.—ACADEMY OF MUSIC (Fred C. Whitney, manager): Gorman's Minstrels 20.—TORONTO OPERA HOUSE (J. B. Morris, manager): Side Tracked drew well 20-22. Muggs Landing 18.

LONDON.—THE GRAND (A. E. Roope, manager): Side Tracked April 20; top-heavy house. Colonel Ingersoll lectured on Shakespeare 20 to some three hundred people, the inclement weather causing

many to miss the great literary and oratorical treat. Shadow Detective, presented by Daniel E. Kelly and a capable co., to a fair house 20.

MONTREAL.—ACADEMY OF MUSIC: Henry Thomas, manager: Julia Marlowe in repertoire to good business April 20-22. Janion's Superba opened to a large audience 20.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Diorama of Jerusalem to light business 20-22. Damrosch Orchestra to good houses 20, 21.—THEATRE ROYAL (Sparrow and Jacobs, managers): Master and Man opened to good business 20.—EMERALD THEATRE (Dietman and Tyrrell, managers): The Marie Curney Opera co. opened the second week of their season in The Macbeth 20. Elaine-Gryce has a sweet voice and is winning commendation.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): George Wilson's Minstrels gave a very poor performance to large business April 18. Side Tracked satisfied a large audience 20. Spider and Fly 20; immense business.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scam, manager): Daniel A. Kelly April 20, 21, presented The Shadow Detective to good business. Sleight Beers in Lost in London 20; fair house.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Ole Olson April 17, 18; crowded houses. Edgewood Folks 18, 20.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Gorman's Minstrels April 20; packed house. Master and Man 20, 21; good business. Rents-Santley Burlesque co. 20; packed house.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Daniel A. Kelly in The Shadow Detective April 19; good house.

YANCOUERS.—OPERA HOUSE (A. W. P. Goldsmit, manager): Uncle Hiram co. April 20; good business. Patti Rosa 20 to a \$600 house.

Recked too late for classification.

DENVER.

At the Broadway the week ending April 20, was given over to the small and large people who surround Mrs. General Tom Thumb in a play called The Countess. The performance was clever, the specialties being particularly so. The engagement was fairly prosperous. Lewis Morrison 1-6.

At the Tabor Elie Elder paid her annual visit. The principal play was Doris, a pleasing melodrama. The support was excellent. George Datcher's Tuxedo 1-6.

The stock co. at the new People's put on Wages of Sin with a cast that was acceptable.

Uncle Tom's Cabin drew well at the Imperial. During the Tuxedo week at the Tabor the house orchestra, the Hungarians, will go on a concert tour over the circuit. Whether this band will remain at the Tabor next season hasn't been decided. Their present contract expires in June.

The Six says: "It seems a trifle odd to find Mr. Bush applying to Mr. Leavitt for a summer lease of the Broadway Theatre in which to run a season of light opera. 'If I can be quite sure that the class of entertainments you will give will not injure the reputation of my theatre,' answered Mr. Leavitt, with a suggestion of satire in his words, 'I will let you have it'—and he did." The co., which will be engaged will not be of the usual summer make-up. It will be first-class in every respect.

The season will open next month at Elitch's and Manhattan, but nothing is as yet said as to what will be seen on the stage of either resort. I doubt if opera will be given at both places, however.

The East closes in June after the engagements of Mansfield and Nat Goodwin. The announcement is made that during the vacation the house will be overhauled, but this statement has been made before in seasons gone by. The theatre needs improvements very much. There are holes in the ceiling, the papering is old and dingy, and the seats, after ten years' use, are as hard as bricks.

W. P. FRABODY.

MINNEAPOLIS.

At the Grand Opera House Mme. Januscheck appeared as Lady Macbeth to a fair-sized audience April 20. The inclemency of the weather undoubtedly prevented many from witnessing the performance who would otherwise have been present. The Earl of Essex, Mog Merriels and Mary Stuart filled out the week.

At the Bijou Opera House M. B. Leavitt's Spider and Fly co. played to excellent business week of 20, opening to the capacity of the house. The production made an unqualified hit.

Edgar W. Nye and A. P. Burbank, entertained a large audience at the Lyceum Theatre 20. Carrie Turner has been engaged by Manager Litt as leading lady for one of his summer stock co., which will alternate between St. Paul and Minneapolis.

F. C. CAMPBELL.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that our department closes on Friday. To insure publication in our subsequent issue dates must be called on us to reach us on or before that day.

RECEIVED COMPANIES.

ALVIN JONES (Charles L. Davis): Burlington, Ia., May 2. Galesburg, Ill., 3. Peoria 4. Logansport, Ind., 5. Fort Wayne, Ind., 6. 8-11.

A BUSY DAY (W. E. Flack, mgr.): Pittsburg, Pa., May 6.

AGNES HERRISON (Joseph A. Jessel, mgr.): Columbia, Pa., May 2. Pottstown 3. Williamsport 4. Danville 5. Girardville 6.

ANNIE PINLEY: Minneapolis, Minn., May 1-2. AIDA GRAY: St. Louis, Mo., May 1-6.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 20—definite.

ALI BABA (David Henderson, mgr.): St. Louis, Mo., May 1-6.

A. M. PALMER'S STOCK (H. Millard, acting manager): New York City May 13.

ARISTOCRACY (Hayman and Frohman, managers): Boston, Mass., April 20-May 6.

A BREEZY TIME (Fitz and Webster): Marion, Ia., May 4. Cedar Rapids 5. Iowa City 6.

A TURKISH BATH (B. H. Macoy, mgr.): Perry, Pa., May 2. Eagle Grove 4. Algona 5. Decorah 6. West Union 8. Independence 9. Dubuque 10. Lyons 11. Sterling, Ill., 12.

ALASKA (Chase and Benton, mgrs.): Ottawa, Ill., May 3. Kanawha 4. Joliet 5. Pullman 6. South Chicago 8. South Bend, Ind., 9. Dowagiac, Mich., 10. Niles 11. Benton Harbor 12.

ARISTOCRACY (Hayman and Frohman, managers): Boston, Mass., April 20-May 6.

BLACK CROOK (No. 1, Eugene Tompkins, mgr.): New York City Sept. 1—definite.

BLACK CROOK No. 2 (Eugene Tompkins, mgr.): Chicago, Ill., March 27—definite.

BOBBY GAVILOR (W. A. Brady, manager): St. Paul, Minn., May 1-6.

CHARLES JACKSON (George W. Leister, manager): Boston, Mass., May 1-6.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): New York City Feb. 13-May 13.

COGHLIN COMEDY (John T. Sullivan, mgr.): St. Louis, Mo., May 1-6.

CAROLAN GAYE (Whitcomb, Wash., May 2. Snodgrass 3. Elmsburg 4.8.

CARRIE LOUIS (Howard Wall, mgr.): Shelbyville, Ind., May 1-3. Indianapolis 4. Logansport 5-8.

CHARLES A. LOHME: Buffalo, N. Y., May 1-6.

THE WELL KNOWN COMEDIANS.

CORRIGAN VAN TASSEL (Percy W. King, mgr.): Albany, Ga., May 4. Americans 1-6. Columbus 8-13. Montgomery, Ala., 15-20.

CARROLL JOHNSON (Jack Lodge, mgr.): New York City May 1-13.

CORSE PATTON: Boone, Ia., May 1-6. Marshalltown 8-11. Cedar Rapids 12-20.

CASINO COMEDY (Charles J. Smith, mgr.): Bruce Mines, Ont., May 1-3. Theatrical 4. Killarney 5-7. Spanish River 12-13. Little Current 15-17. Kantoanawing 18-20.

CHARLES A. GARDNER (Sidney R. Ellis, mgr.): Bay City, Mich., May 2. Port Huron 4. Lansing 5. Jackson 6. Coldwater 8. Fort Wayne, Ind., 9. Huntington 10. Crawfordsville 11. Frankfort 12. Lima, O., 13. Sandusky 14. Mansfield 15. Butler, Pa., 17. Titusville 18. Warren 19. Jamestown 20.

DIAMOND BREAKER (Neil Florence, mgr.): Pittsburgh, Pa., May 1-6.

DEVIL'S AUCTION (Chas. H. Vale, mgr.): Chicago, Ill., May 1-6.

DR. BILL (George W. Sammis, mgr.): Sandusky, O., May 2. Mansfield 3. Canton 4. McKeesport, Pa., 6. Altoona 8. Harrisburg 9. Camden, N. J., 10, 11. Atlantic City 12, 13.

DARGER SIGNAL (Edward Salem, O., May 2. Alliance 3. Warren 4. Hornellsville, N. Y., 6. Elmira 8. Amsterdam 9. Schenectady 10. Cohoes 11. Troy 12, 13. Brooklyn 15-20.

DANA A. KELLY (James R. Delcher, mgr.): Buffalo, N. Y., May 1-6.

E. H. SOTHERN (H. E. Warner, acting mgr.): Stockton, Cal., May 4.

EDWIN ARDEN: Kansas City, Mo., May 1-6.

ELMER BELLS (Thomas R. Perry, acting mgr.): Indianapolis, Ind., May 2, 3. Dayton, O., 4. Springfield 5. Columbus 6. Canton 8. Youngstown 9. Erie, Pa., 10. Jamestown, N. Y., 11. Binghamton 12.

EVANS AND HOOK: Harlem, N. Y., May 1-6.

EFFIE ELLISER (Will C. Elliser, mgr.): Kearney, Neb., May 2. Grand Island 3. Hastings, 4. Lincoln 5.

E. S. WILLARD (A. M. Palmer, mgr.): Boston, Mass., April 10-June 1.

EMMA WELLS: Sarnia, Can., May 2.

EVA MOUNTFORD (James H. Alliger, mgr.): Philadelphia, Pa., May 8-13. Newark, N. J., 15-20.

FACSY DAVENPORT (Marcus Mayer, mgr.): Chicago, Ill., May 1-21.

FANNY RICE (George W. Parry, mgr.): Corning, N. Y., May 2. Elmira 3. Ithaca 4. Albany 5. Newark, N. J., 8-13.

FASH MAIL (Southern, Lincoln J. Carter, mgr.): Rochester, Pa., May 2. Newcastle 3. Greenville 4. Sharon 5. Niles, O., 6. Massillon 8. Akron 9. Annand 10. Mansfield 11. Norwalk 12. Clyde 13. Fremont 14. North Baltimore 15. Bowling Green 17. Bellefonte 18. Urbana 19. Middletown 20.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): New York City May 1-6. Middletown, N. Y., 8. Port Jervis 9. Susquehanna, Pa., 10. Binghamton, N. Y., 11. Oswego 12. Corning 13.

FAIRIES' WELLS: Albany, N. Y., May 8-10.

FROTH OF SOCIETY (C. H. Roscoe, mgr.): Brooklyn, N. Y., May 1-6. Pittsburg, Pa., 8-13.

FRANK LINDORF: Fremont, Neb., May 1-6. Grand Island 8-11.

BAROLA HENSON CO. (Mason Brothers, directors): Worcester, Mass., May 1-6.
MABEL PAIGE (W. G. Moseley, mgr.): Norfolk, Va., May 1-6.
MY AUNT SALLY: Indianapolis, Ind., May 1-3, Columbus, O., 4-10, Dayton 11-15.
MY OFFICIAL WIFE: Pittsburgh, Pa., May 1-6.
NORRIS'S CLAIM (E. A. Warren, mgr.): Litchfield, Ill., May 2, Clinton 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
SAT C. GOODWIN (George J. Apollon, manager): Aurora, Ill., May 2, Peoria 3, Burlington 4, Omaha, Neb., 5, 6, Denver 7, 8, Salt Lake City, Utah, 11, 12, Ogden 13, San Francisco, Cal., 14-17.
SARA MACHREE (Owen Ferree, manager): Hoboken, N. J., May 1-3, Wilmington, Del., 4-6.
STELLA McHENRY: Hartford, Conn., May 2, 3, Northampton, Mass., 4, Lawrence 5, Lynn 6.
STON JOLLY (H. Ross, mgr.): Buchanan, W. Va., May 2, Weston 3, Grafton 4, Oakland, W. Va., 5, Padmont 6, Frostburg, Md., 7, Kewer, W. Va., 8, Somerset, Pa., 9, Mt. Pleasant 10, Washington 11, Waynesburg 12, Cannonsburg 13, Charleston 14, Jeannette 15, Rochester 16, New Brighton 17.
ONLY A FARMER'S DAUGHTER (Jean Voorhees): Wheeling, O., May 2, Steubenville 3, Toronto 4, Wheeling, W. Va., 5, Cincinnati, O., 6-12, Lexington, Ky., 13, Mt. Sterling 14, Charleston, W. Va., 15, Hinton 16, 17.
OLD HOMESTEAD (E. A. McFarland, mgr.): Trenton, N. J., May 2, Camden 3, Plainfield 4, Orange 5, Binghamton, N. Y., 6, 7, Ithaca 8, Cortland 9, Watertown 10, Auburn 11, Gloversville 12, Johnsonville 13, Schenectady 14, Cohoes 15, Glens Falls 16, Rutland 17.
OLD JED PROUTY: Worcester, Mass., May 2, 4.
ONE OF THE PINES: Philadelphia, Pa., May 1-6.
PAY TRAM (Dittmar Brothers, mgrs.): Washington, D. C., May 1-6, Philadelphia, Pa., 8-12.
PULSE OF NEW YORK (C. N. Bertram, mgr.): Brooklyn, N. Y., May 1-6.
PATRIOT BOSS (Will O. Wheeler, mgr.): Omaha, Neb., May 2, Creston, Ia., 3, Ottumwa 4, Fairfield 5, Burlington 6, Chicago, Ill., 8-12.
PORT AND THE PUPPETS (Charles Frohman, mgr.): New York city April 2-indefinite.
POLICE PATROL: Elmira, N. Y., May 5, Binghamton 6.
POWER OF GOLD (Walter Sanford, mgr.): Chicago, Ill., April 24-May 12.
PRODIGAL FATHER: San Bernardino, Cal., May 2.
PETE BAKER (Wilbur Harlan, mgr.): Menominee, Mich., May 2, Marinette, Wis., 3, Green Bay 4, Wausau 5, Sheboygan 6, Menasha 7, Oshkosh 8, Appleton 9, Oconto 10, Crystal Falls 11, Plover 12, Sioux Falls, S. D., 4, Sioux City, Ia., 5, 6, Mankato, Minn., 8.
POWER OF THE PRESS (Wax Zoelner, acting mgr.): Philadelphia, Pa., May 4.
PETE PATTERSON: Decatur, Ind., May 3, Auburn 4, Bryan, Ok., 5, Lima 6, Upper Sandusky 7, Findlay 12, Tiffin 13.
ROMA VOKES (Clarence Fleming, mgr.): New York city April 10-May 20.
G. S. MANVELL (Proctor and Turner, mgrs.): Chicago, Ill., May 1-6.
RICHARD MANSFIELD (John P. Slocum, mgr.): San Francisco, Cal., May 1-23, San Diego 24, 26, Riverside 27, Los Angeles 28-30.
RILEY DRAMATIC: Cincinnati, O., May 2-6.
RANSOM WOMAN COMEDY: Philadelphia, Pa., May 2-6, Pittsburgh 7-12, Brooklyn, N. Y., 13-20.
RANGLER FROM CLARE (Dan McCarthy, manager): Brooklyn, N. Y., May 1-6.
SPAN OF LIFE (H. S. Taylor, mgr.): New Haven, Conn., May 1-5.
S. CITY FAD (John H. Russell, mgr.): Brooklyn, N. Y., May 1-6.
SUNSET ROMANCE (W. R. Hayden, mgr.): New York city May 1-indefinite.
SOL SMITH RUSSELL: Chicago, Ill., May 1-indefinite.
SPIDER AND FLY (Western, Josh E. Ogden, mgr.): Rochester, N. Y., May 2, Canandaigua 3, Batavia 4, Auburn 5, Syracuse 6, Watertown 7, Rome 8, Utica 9, Gloversville 10, Schenectady 11, Albany 12.
SPRINGFIELD DRAMATIC: Titusville, Pa., May 1-6.
SPOONER COMEDY (B. S. Spooner, mgr.): Quincy, Ill., May 1-6, Jacksonville 7-12, Pekin 13-17.
ST. PLEASANT (J. C. Lewis, mgr.): Mt. Vernon, Ind., May 3, Evansville 4, Princeton 5, Mt. Carmel 11, 12.
SQUADRON (P. P. Prescott, mgr.): Rice Lake, Wis., May 2-4, Hayward 5.
S. J. HANSEN (Hanson's, Edwin Warner, mgr.): Albany, N. Y., May 1-5.
SOCIETY TRAMP: Grand Rapids, Mich., May 1-6.
SPIDER AND FLY (Eastern (Edward F. Hilton, mgr.): Marquette, Mich., May 2, 3, Escanaba 4, Menominee 5, Oshkosh, Wis., 6, Chicago, Ill., 8-12.
ST. TRACKED (S. J. Rawson, mgr.): Montreal, P. Q., May 1-6, Ogdensburg, N. Y., 7, Rochester 11-15, Buffalo 16-20.
STIMULUS OF LIFE (Walter Sanford, mgr.): St. Louis, Mo., May 1-6.
THE WORLD AGAINST HER (Sam B. Villa, mgr.): Cincinnati, O., May 1-6.
TRIP TO CHINATOWN (Roy and Thomas, managers): Brooklyn, N. Y., May 1-6.
THE VOODOO (Gus Botiner, mgr.): Pittsburgh, Pa., May 1-6.
TEXAS STEER (Roy and Thomas, managers): New York city April 10-indefinite.
THE BOONDOGS (H. S. Sargent, mgr.): Geneseo, N. Y., May 2, Norway 3, Bethel 4, Gorham, N. H., 5, Berlin Falls 6, Groveton 7, Lancaster 8, Littleton 9.
TRIP TO CHINATOWN (Roy and Thomas, mgrs.): New York city-indefinite.
TEMPERANCE TOWN (Roy and Thomas, mgrs.): Boston, Mass., Jan. 9-indefinite.
THE GIRL I LEFT BEHIND (Chas. Frohman, mgr.): New York city Jan. 25-indefinite.
THE GUARDIAN (Daniel F. Ohman, mgr.): New York city April 3-indefinite.
THE OPERATOR (E. B. Ludlow, mgr.): Warren, N. Y., May 1-6, Brooklyn 8-13, New York city 14-indefinite.
THE SQUAD: Chicago, Ill., April 17-May 6.
THE BUSTLER (William F. Keough, mgr.): Williamsport, Conn., May 2, Middletown 3, Waterbury 4, Danbury 5, Poughkeepsie, N. Y., 6.
TEXAS STEER (George Thatcher, mgr.): Denver, Col., May 1-6.
THE SCOUT (A. V. Pearson, mgr.): Chicago, Ill., April 17-May 27.
THE VENIETTES (W. R. Ogden, mgr.): Cleveland, O., May 1-6.
TWO OLD CAPTAINS (Wills and Collins, mgrs.): Columbus, O., May 2-3, Dayton 4-6.
THE COLONEL: Milwaukee, Wis., May 1-6.
THE D-60: Jersey City, N. J., May 1-6.
THE RAINBOWS (Donnelly and Girard): Newark, N. J., May 1-6.
THOMAS E. SHEA (Thomas E. Shea, mgr.): Scranton, Pa., May 1-6.
U AND I (Richardson and Libbey, mgrs.): Lawrence, Mass., May 2, Haverhill 3, Nashua, N. H., 4, Amherst, Mass., 7, Portsmouth, N. H., 12, Exeter 13.
ULLIE AKERSTROM (Gus Bernard, mgr.): Providence, R. I., May 1-6.
UNCLE TOM'S CABIN (Rial's): Jersey City, N. J., May 1-6.
UNCLE TOM'S CABIN (Stockwell's): St. Louis, Mo., May 1-6.
VAN DYKE AND EATON: Marshalltown, Ia., May 1-6.
WARRIOR (P. P. Prescott, mgr.): Washburn, Wis., May 1-10, Bayfield 11, 12, Ashland 13, Houghton, Mich., 17-19, Lake Linden 19-20.
V. H. CRANE (Joseph Brooks, mgr.): Milwaukee, Wis., May 1-3, West Superior 4, Duluth, Minn., 5-6.
WHITE SQUADRON (A. V. Pearson, mgr.): Cincinnati, O., May 1-6.
WILSON BARRETT: New York city May 1-23.

OPENING AND CLOSING.

ANDREWS OPERA: Olney, Ill., May 2-3, Lawrence 6, Bostonian Opera (Harnabee, Karl and McDonald, mgrs.): St. Paul, Minn., May 1-6, Minneapolis 2-12.
BOSTON IDEAL COMIC OPERA (Rich and Van Ooten, mgrs.): Waukegan, Wis., May 2, Appleton 4, Green Bay 5, Manitowish 6, Sheboygan 7, Fond du Lac 8, Ripon 11, Watertown 12, Wausau 13.
BOSTON SYMPHONY ORCHESTRA: Rochester, N. Y., May 1-2.
COMING OPERA BURLESQUE: Chicago, Ill., May 1-2.
DE WOLF BROWNE OPERA (Ben D. Stevens, mgr.): New York city May 1-indefinite.

DESIGN OPERA: Chattanooga, Tenn., May 1-3, Rome, Ga., 4-6, Atlanta 7-10.
DR. E. E. RICE (mgr.): Boston, Mass., May 1-13.
FENCING MASTER (J. M. Hill, mgr.): Chicago, Ill., April 24-May 20.
FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Newark, N. J., May 1-6.
GRAND OPERA: San Antonio, Tex., April 24-May 6.
HENRY E. DIXON OPERA (Harry Askin, mgr.): New York city April 6-indefinite.
ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Boston, Mass., April 17-indefinite.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Philadelphia, Pa., April 21, May 6.
NELSON OPERA: Memphis, Tenn., May 2.
OLIVE ROSS (R. E. Johnston, mgr.): Grinnell, Ia., May 2, Des Moines 3, Omaha, Neb., 4, Topeka, Kans., 5, Lawrence 6, Springfield, Mo., 7, Sedalia, Mo., 8, Ottumwa, Ia., 11, Keokuk 12, Canton, Ill., 13.
O'NEILL OPERA (L. Arthur O'Neill, mgr.): Charleston, S. C., May 1-indefinite.
PAULINE HALL OPERA (George R. McCallister, mgr.): Baltimore, Md., May 18, Providence, R. I., 1-4, Hartford, Conn., 12-13.
ROBIN HOOD OPERA (Harnabee, Karl and McDonald, mgrs.): McKeesport, Pa., May 2.
SCHUBERT SYMPHONY CLUB: Lucas, Ia., May 4, Osceola 5, Afton 6, Creston 7.
SPANISH ORCHESTRA AND OPERA (J. Pastor, mgr.): New Orleans, La., May 14-20, Chicago, Ill., 21-indefinite.
TENNESSEE WARRIORS: Philadelphia, Pa., May 1-21.
WILBUR OPERA: Bridgeport, Conn., May 1-21, Springfield, Mass., 12-16.

VARIETY AND BURLESQUE.

ADA BRON: Philadelphia, Pa., May 1-6.
ALL STAR SPECIALTY (French's): Woodside, L. I., May 2, Whiteside 3, Bayville 4, Winfield 5, Newton 6.
CITY CLUB: Brooklyn, N. Y., May 1-6, Toronto, Ont., 8-12, Montreal, P. Q., 13-16.
CITY SPORTS: Washington, D. C., May 1-6, Baltimore, Md., 8-12.
CHARLIE BURLESQUE (Sam T. Jack, mgr.): Boston, Mass., May 1-6.
EARLY BIRDS: Grand Rapids, Mich., May 1-6.
FRENCH FOLLY: New York city May 1-6.
FAUST UP TOO LATE: New Haven, Conn., May 1-6.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): New York city May 1-6.
GUS HILL NOVELTIES: New Haven, Conn., May 1-6, New York city 8-12.
HARRY WILLIAMS' MATRONS: Brooklyn, N. Y., May 1-6.
HOWARD ATHLETIC: San Francisco, Cal., May 1-6.
HIS KIDS AND HIS NORS: Baltimore, Md., May 1-6, Washington, D. C., 8-12.
JEROME KELLY: Indianapolis, Ind., May 1-6, Cincinnati, O., 8-12.
LEE'S ALL STAR CO. (Harry Lee, mgr.): Danbury, Conn., May 1-6, Philmont, N. Y., 7-10.
LILLY CLAY: Philadelphia, Pa., April 17-May 4.
MARIE SARGENT: St. Louis, Mo., May 1-6.
MAY HOWARD: Pittsburgh, Pa., May 1-6.
MILDOON ATHLETIC: Troy, N. Y., May 1-6.
MAY RUSSELL: Providence, R. I., May 1-6.
NIGHT OWLS: New York city May 1-6.
ORCHESTRAL SPECIALTY: Wilmington, Del., May 1-3.
RENZ-SANTY: Lyons, N. Y., May 1, Amsterdam 4, Troy 5-7, New York city 8-12, Chicago, Ill., 13-16.
REILLY AND WOODS: Chicago, Ill., May 1-12.
SEPTON AND WATSON: Cincinnati, O., May 1-6, Cleveland 8-12, Pittsburgh, Pa., 13-16.
TONY PASTOR: Detroit, Mich., May 1-6.
TRANS-ORANGE SPECIALTY (John D. Hopkins, manager): New York city May 1-6.
VIVIAN DE MONTE: Sioux City, S. D., May 4, Carlton 5, Alexandria 6, Plankinton 7, Chamberlain 8.

MINERALS.

BARLOW BROTHERS: Schenectady, N. Y., May 2.
FIELD'S COLUMBIAN: McConnellsville, O., May 2, Marietta 3, Athens 4, Parkersburg, W. Va., 5, Clarksville 6, Weston 7, Fairmount 8, Grafton 9, Ellettsville 10, Richmond 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CHIEFS.

FOREPAUGH: Pittsburg, Pa., May 2, Steubenville, O., 3.
FRANK ROHNS: Stapleton, N. Y., May 2, Tottenville 3.
FRED LOCKE: Tippecanoe City, O., May 2, Troy 3, Fletcher 4, St. Paris 5, Urbana 6, Bellefontaine 7, Sidney 8, Bortlesville 9, Jackson Centre 10.
OLIVER: Painesville, Minn., May 2, Belgrade 3, Glenwood 4, Sank Centre 5, Long Prairie 6, Orono 7, Ellsworth 8, Woodstock 9, Stratford 10.
SARGENT AND LENT: Denver, Col., May 2-6.
SCHUBERT AND SMITH: Huntington, L. I., May 2, Oyster Bay 3.
SELLS BROTHERS: Columbus, Ind., May 2, New Albany 3, Huntington 4, Rockport 5, Oakland City 6, Washington 7, Bedford 8, Seymour 9, Rushville 10, Celina 11, Portland 12.
W. H. HARRIS: Suffolk, Va., May 2, Newport News 3, Richmond 4, 5, 6.

MINERALS AND DRUGS.

BRISTOL'S (D. H.) EQUINES (John C. Patrick, mgr.): Brazil, Ind., May 1, 2, Crawfordville 3, 4, Frankfort 5, 6.
COTTON'S DORSEY CIRCUS: Philadelphia, Pa., May 1-6.
COYLE AND WELLS: Savannah, Ga., May 1, 2, 3, 4, 5, 6.
ELI PERKINS: Hopkinton, Ia., May 2, Charleston 3, Tecumseh, Neb., 4, Lexington 5, Gothenburg 6.
FLINT, THE MESSENGER (L. J. Mescham, mgr.): Atchinson, Kans., May 1-6, Lincoln, Neb., 7-10.
FREDERICK REYNOLDS (H. J. Goodnow, mgr.): Portage, Wis., May 2, Beaver Dam 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DATES AHEAD.

(Answered too late for classification.)

COUR. SNYDER AND ZIMMERMAN'S CIRCUS: South Bethlehem, Pa., May 1-10, Allentown 11-12.
DE LANGE AND RISING (Fanciful Up): Sidney, O., May 2, Lima 3, Lancaster 4, Unichville 5, Rochester, Pa., 6.
EDWIN GOODRICH (William Pottle, Jr., mgr.): Ellettsville, Ind., May 1-12, Joliet 13-17.
GEO. A. BAKER OPERA (Geo. A. Baker, mgr.): Lorain, Pa., May 1-6, New Haven, Conn., 8-13, Hartford 14-17.
HEYWOOD'S CELEBRITIES (William Heywood, mgr.): Concordia, Kas., May 4, Clay Center 5, Jarvisville 6, Beloit 7.
JOSHUA SIMPKINS (Reno and Ford, mgrs.): Lancaster, Pa., May 2, Harrisburg 3, Tyrone 4, Houtzdale 5, Philadelphia 6, Clearfield 7.
KELLY (magician): Buffalo, N. Y., May 1-4.
TONY FANFALL (C. E. Callahan, mgr.): Pomeroy, O., May 2, Washington, Pa., 4, Jeannette 5, Johnston 6, Tyrone 7, Houtzdale 8, Philadelphia 9, Bellefonte 11, Jersey City, N. J., 12-15.
THE UPPER HAND (Edward F. Sullivan, mgr.): Brooklyn, N. Y., May 1-6, Cleveland, O., 8-13.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Grand Opera House" and "Manager's Handbook" columns.
ATLANTIC, IOWA: Opera House, May 4-6, 12-June 1.
BROOKLYN, E. D. N. Y.: Bedford Avenue Theatre, week May 5.
COLUMBIA, S. C.: Opera House, May 15-week.
CANAL FRONT, OHIO: Big 4 Opera House, May 1-11.
COLUMBUS, KANS.: Columbus Opera House, May 1-11.
EAST STROUDSBURG, Pa.: Academy of Music, May 2-11, June and July.
FAVETTESVILLE, Ark.: May 1-11.
PORT SCOTT, KANS.: Davidson Opera House, May 1-11.
GOVERNMENT, N. Y.: Union Hall Opera House, May 1-11, 20-31, June 1-30.
GRAND RAPIDS, MICH.: Powers Grand Opera House, May 1-21, 28-31.

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LOCKPORT, N. Y.: Hodge Opera House, May 1-11.
MT. MORRIS, N. Y.: May 1-11.
ST. JOHNS, N. Y.: St. Johns Opera House, May 1-11, June 1-11, July 1-11, August 1-11.
TROY, O.: Troy Opera House, May 1-11.
TYONE, Pa.: Academy of Music, May 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

MATTERS OF FACT.

The Forest Park Summer Theatre at Sedalia, Mo., may be leased for the Summer by a small dramatic or musical party. Address M. L. Jacob.

The Greve Lithograph Company, of Milwaukee, make a specialty of fine colored theatrical work. They have in stock new barleque, circus and Uncle Tom's Cabin lithographs.

The weeks of May 15, 22 and 29 are open at the Grand Opera House, Pittsburg. Attractions desiring to obtain the time should address Manager E. D. Wilt at once. He is also looking for next season.

"Manager," care of THE MIRROR, wishes a good character actor to star in a successful comedy or he would like to sell or rent the play.

Frank Colman, who has been with The Danger Signal company for the past two seasons, has made hits both as the duke, Arthur Gillespie, and as the tramp in that play.

James T. McAlpin is successfully appearing as Ole in Shunk's Ole Olson company. Dolly Foster McAlpin, the Genie of the same company, is also credited with having won success.

Guilty Without Crime may be secured on royalty by applying to Doré Davidson, 1180 Broadway.

Persons desirous to obtain back numbers of dramatic papers should communicate with W. Busch, 327 North Twenty-second Street, St. Louis, who has them as far back as 1879.

Charles Plunkett, the well-known comedian, may be engaged for the Summer for next season, his engagement with Francis Wilson closing on May 13.

Arthur Forrest has finished his engagement with Richard Mansfield, and is at liberty.

H. R. Persinger has resigned as advance agent of the Whitney-Mockridge Concert company to accept a position with the Syndicate Journal at Chicago and Washington. He will be succeeded by Charles Way, formerly in advance of the Iowa State Band.

AN INGENIOUS POSTAL DEVICE.

The MIRROR has recently published complaints of miscarriage and loss of theatrical mail, owing to carelessness or lack of method in forwarding. E. W. Krakowizer, representing Sherman Brown of the Davidson Theatre, Milwaukee, forwards to this paper an ingenious blank devised by him and endorsed by the local postal authority as the best yet offered as a guide for the handling of theatrical mail. Win. A. Nowell, postmaster at Milwaukee, says of Mr. Krakowizer's device:

"To promote the accurate and prompt delivery of theatrical mail, I regard this methodical invention of Mr. Krakowizer as very effective and valuable. It will be of as great practical service to members of companies as it has proved to the postal service."

The device has appealed to every one that has seen it in the same way. The blank is printed on distinguishing colors of paper to designate different theatres in any town, and has also been adopted by Jacob Litt for use in his houses. A detachable blank serves not only as a guide for postmasters to deliver and forward mail as per the order of the duly-accredited agent in advance, but by means of it the local manager keeps track of his attractions for purposes of correspondence, and the correspondents of dramatic papers get their dates accurately and officially in good season from the stub. The device is not patented, and, having worked so well where it has been tried, it is generously and confidently tendered by its inventor for adoption by local managers everywhere.

The following is a copy of the blank appropriately filled in:

Wm. H. Crane			Davidson Theatre, 1180 Broadway, N. Y.		
Play—Probation and Sentence			WIN. A. NOWELL, Postmaster, Milwaukee		
Wm. H. Crane			Dear Sir: Please deliver all mail for the management of the Wm. H. Crane company, in care of this house up to and including May 31, thereafter forward as follows:		
ROUTE			ROUTE		
DATE	TOWN	STATE	DATE	TOWN	STATE
1	W. Superior	Wis.	4	W. Superior	Wis.
2	Duluth	Minn.	5	Duluth	Minn.
3	St. Paul	Minn.	6	St. Paul	Minn.
7	W. Minneapolis	Min.	8	W. Minneapolis	Min.
Frank Gray, Agent			Frank Gray, Agent		

The cost of providing these blanks is trifling, and every theatre manager ought to adopt them.

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This Season.

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The Actors' Fund of America.

Twelfth Annual Meeting.

New York, May 1, 1894.
The Annual Meeting of the Actors' Fund of America Association will be held at HOLT'S MADISON SQUARE THEATRE, on Tuesday, June 6, 1894, at 7 o'clock A. M., when the election of seven trustees will take place and the reports of the past year's work submitted. All members of the Actors' Fund can obtain tickets of admission by making personal application at the office of the Fund, 12 West 28th St. Ex. raises commemorative of the Twelfth Anniversary of the Actors' Fund will be held on the same day at PALMER'S THEATRE, at 3 o'clock P. M.

A. M. PALMER, President.
CHARLES W. THOMAS, Secretary.

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The next regular meeting of EDWIN FORREST LODGE, No. 2 A. O. U. F., will be held in the new lodge rooms, No. 2 West 28th Street, on Sunday, May 7, 1894, at 2 o'clock P. M.

EDWIN KNOWLES, President.

LESTER GURNEY, Secretary.

SPECIAL.

THE FIRST ANNUAL BANQUET OF EDWIN FORREST LODGE, No. 2 A. O. U. F., ORDER OF FRIENDSHIP, will be given at "THE ARENA," 30 West 28th St., on Thursday, May 25, 1894, at 8 o'clock P. M. To be given in honor of Past President, LOUIS ALDRICH. The price has been placed at \$2.50 a cover. Brethren who wish to be present will please communicate at once with:

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was good. *—New York News.*

Frank Colman does a good

double, the heavy swell and

the tramp. His performance

is the best of the season. *—New York News.*